

# THE CRITIC

## PARIS EXHIBITION

### SUPPLEMENT.

AUGUST 15, 1855.

#### INTRODUCTION.

The idea of giving a stimulus to the industrial arts by competitive exhibitions, national and international, is not so modern as is commonly supposed. Many persons attribute the merit of it to Prince Albert, from the prominent part which he took in promoting the Great Exhibition of 1851; but this is true neither of exhibitions in general, nor of the Great Exhibition in particular.

Industrial Exhibitions are the exclusive property of this and the last centuries: nowhere can we discover any trace of anything worthy the name having taken place in ancient times. Athenaeus, indeed, describes a pompous festival\* giving by Ptolemy Philometor a century before the Christian era, when he exhibited all the luxury of Egypt—rich furniture, precious vases, and the rarest textile stuffs. This, however, was an outburst of bombastic pride, as fruitless for good as Hezekiah's ostentatious exhibition of his treasures.

In the Middle Ages, the German Fairs arose, some of which are even now carried on. At Venice, when a Doge was elected, it was customary for the merchants to exhibit their richest goods, some of which the new potentate and his court would purchase. These, however, can be regarded as fairs only, having no object beyond the sale of the goods exhibited. One circumstance alone made these fairs of universal importance. It was at the fair of Troyes that the standard of weight, universally adopted for weighing gold and silver, was agreed upon; and, on that account, it was called Troy weight.

The first exhibition organised upon the competitive plan was due to the London Society of Arts, which, in 1756-7 offered prizes for specimens of manufactures, tapestry, carpets, porcelain, &c., and exhibited the works which were offered for competition. It was about this epoch that the Royal Academy began its exhibition of the fine arts.

In the year VI of the French Revolution (1798) the Republican Directory, with a laudable desire to give a stimulus to the French industrial arts, called upon the manufacturers to contribute to a competitive Exhibition. The call was responded to by 110 exhibitors, of whom twelve received prizes, and thirteen others were honourably mentioned. In the list of the former we recognise the names of Breguet, for watches, and Lenoir, for philosophical instruments.

Three years afterwards (in 1801) the First Consul called together another exhibition. This was a great advance, in every respect, upon the former. It was held in the court-yard of the Louvre. There were 220 exhibitors, of whom nineteen obtained gold medals, twenty-eight had silver medals, and nineteen received medals of bronze.

At this time Buonaparte formed a Society for the Encouragement of the National Industry, "by exciting emulation, spreading knowledge, and aiding talent." This Society was, in fact, a direct imitation of the London Society of Arts. The most distinguished men in France hastened to join it, and in the course of the first year of its existence, no less than six prizes (varying in value from 600 to 3000fr.) were adjudged, as the reward of as many important discoveries. It was this Society that gave an immense impetus to the Exhibition which took place next year (1802). This, like the former, was held in the court-yard of the Louvre; 540 exhibitors competed, and the objects contributed showed a marked advance in the spirit and enterprise of the manufacturers. Thirty-eight gold medals, fifty-three silver, and sixty bronze were adjudicated.

In 1806 the Government and the Society promoted another Exhibition, when 1422 exhibitors contributed. France and the Emperor were now at the summit of their glory; the latter had just returned victorious from the field of Austerlitz, and the former hastened to show her pride and confidence in her conquering Cesar. With the versatility which distinguished him, Napoleon turned instantly and without difficulty from foreign war to the internal arts of peace. This was by far the most successful exhibition up to that time. All France responded to the appeal; and the result was, as we have already stated, an immense increase in the number of

exhibitors. This time, the restricted limits of the Court of the Louvre were not large enough for the display; and a spacious building of a temporary nature was erected on the Place des Invalides, and extended from the Hôtel des Invalides to the Seine. The Government now resolved to give no medals to those who had previously received them; but fifty gold medals, ninety-seven silver, and eighty bronze were adjudicated to other exhibitors whose contributions deserved distinction.

After this, France had apparently too much war upon her hands to spare time for exhibitions. The next took place in 1819, under the restored monarchy of Louis XVIII. To receive this, the vast saloons of the Louvre were thrown open; and 1662 exhibitors came forward to compete. It will be observed that these figures betray a marked falling off in the onward progression of the scheme; but, if we take the circumstances of the case into consideration, it seems a matter of surprise that the movement was not actually retrograde. Eighty-four gold medals were adjudged, and one hundred and eighty silver; besides which, the King conferred the decoration of the Legion of Honour upon twenty-three of the principal exhibitors, among whom we find Breguet, for clockwork; Lerebours, for optical instruments; Firmin Didot, for printing; and Jacquart, for his silk loom.

Exhibitions were held in 1823, 1827, 1834 with great success. In 1823, 1648 exhibitors contributed; in 1827 there were 1795; and in 1834, no less than 2447. Medals and decorations were freely distributed on all these occasions. The last of these was held in a temporary building constructed on the Place de la Concorde.

In 1839, an Exhibition was organised by Louis Philippe, and was held in a building erected in the Champs-Elysées, upon the site now occupied by the Industrial Exhibition. The number of exhibitors upon this occasion was 3281. In 1844 and 1849 the experiment was repeated, and the numbers of the exhibitors were 3960 and 4494. That of 1844, was the last held under the French monarchy. That of 1849 was held under the presidency of Prince Louis Napoleon.

Although the London Society of Arts does not appear to have followed up its early effort by organising periodical exhibitions, local exhibitions have been held in different parts of the United Kingdom during the last thirty years. In 1829, the Royal Dublin Society founded triennial exhibitions of art, science, and manufacture. In 1849, the Birmingham Manufacturers got up a very extensive exhibition in that capital of the hardware trade, of sufficient importance to be referred to in the Introduction to the Catalogue of the Great Exhibition of 1851, as having "most nearly resembled the Exhibition" of that year. All this time the Government, with its usual *laissez faire* spirit, practically declined to mix itself up with what it considered to be exclusively the business of private enterprise; and, for this reason, the English Exhibitions, unlike the French, were personal and not national in their character.

It would seem, however, that after the success of the French Exhibition in 1844, many persons in the United Kingdom came to be of opinion that it would be all the better for the country if the Government would bestir itself in the matter, and many representations upon that subject were addressed to members of the Cabinet; but still the Government turned a deaf ear to both entreaty and remonstrance. Perhaps, too, some portion of the blame is justly due to the short-sighted jealousy of the English manufacturers, who (liberal enough with the interests of other people) are the most protectionist set of men under the sun whenever what they conceive to be their own interests are threatened with interference. That this was so is evident from the fact that, in 1845, the Society of Arts elected a committee out of its own body, to carry out an exhibition of national industry; but, upon inquiry as to the disposition of the manufacturers towards the scheme, it was found necessary to abandon it. Not discouraged, however, the Society persevered, and in 1847, in spite of all opposition, it did actually effect an Exhibition of Arts and Manufactures beneath its own roof. Next year the experiment was repeated with increased success, and this emboldened the committee into urging its patron, Prince Albert, to use his name and influence towards promoting and developing a scheme for a great international exhibition which certain members of the Society had at that time concocted.

Tacitly adopting the idea as his own, the Prince Consort did certainly throw his whole mind and energy into the task, and the world is familiar with the result. The marvels of Hyde Park, the countless and invaluable

\* For some of these historical notes we are indebted to an admirable work by M. Achille de Colmont, "Histoire des Expositions des Produits de l'Industrie Française," Paris: Guillaumin and Cie. 1855. M. de Colmont, however, refrains from making any mention of the labours of the English Society of Arts in 1756-7, and leaves it to be inferred that the French Directory took the initiative forty years afterwards.

## II. HOTELS GARNIS.

The advice which we tender the visitor to the Paris Exhibition is that, if his stay is likely to exceed a week, he should at once look out for apartments in what is called an *hôtel garni*. These abound in almost every street; but, if the visitor has a little time upon his hands, he will do well to look about him, and not make a hasty decision. In selecting any but a very central locality, it should be remembered that the fares of cabriolets and omnibuses will probably exceed any small economy effected in the rent. The passages and alleys bordering the Champs Elysées, the neighbourhood of the Faubourg St. Honoré, all the streets opening on the north side of the Boulevards, abound with excellent *hôtels garnis*, where good apartments may be hired at from five to ten francs a day, and even upwards. Taken by the month, they would of course be cheaper; but the casual visitor must not expect to be accommodated at the same price as the constant resident in Paris. Independent of the rent, there will be the *gargon* to pay for his attendance upon you, serving your meals, brushing your clothes and boots, and arranging the rooms. For this you will have to pay him from half a franc to a franc a day, according to the style of house and quality of apartments which you occupy. When apartments are taken for a longer period than a month, it is best to have a written agreement with the landlord; but in every case of dispute, you should address yourself at once to the Juge de la Paix.

The great advantage of living in a *hôtel garni* is that you are perfectly independent. You can breakfast where you like, dine where you like, go out when you like, and return when you like, without any of that surveillance to which the resident in a common hotel is liable.

Most respectable *hôtels garnis* have *voitures de remise* (a superior description of cabriolets, with coachman in livery) waiting in the courtyard, ready to be hired by the residents.

Another mode of living in Paris is to enter some boarding-house, of which there are a great many, kept by English and French families. Some of them are highly respectable; but the traveller should take great care not to take up his abode in one of these establishments without the fullest information from persons upon whom he can rely. At best, it is an unpleasant mode of life to most people, and is generally found in the long run to be at least as expensive as the others.

## III. RESTAURANTS.

THE great and most novel attraction which Paris offers to an Englishman is the life *sub Jove* in vogue among its inhabitants and its visitors. The Parisian has none of those domestic habits or associations respecting the family fireside which we segregate so much prize, and which the cold and dampness of our climate render so necessary to a healthy mode of life. He loves to live in the open air, and to take his meal, not under the shadow of his own vine, but beneath the trees of his beloved Boulevards. He breakfasts here and dines there; and if the calculation be exact that at least forty thousand persons rise every morning in Paris without knowing how to provide a dinner for the day, more than ten times that number are equally ignorant of the exact locality in which they shall enjoy theirs. Nor is this Bohemian style of living confined to the young, the wealthy, and the idle; fathers of families with their olive branches around them, sober tradesmen\* with their wives and daughters, sally out at the accustomed hour to dine at some favourite restaurant, and afterwards wile away a pleasant hour or so in front of some café, where, in consideration of an inexpensive *consommation* (as a cup of coffee or bottle of Bock beer), they may enjoy the fresh air and pleasant prospect of the Boulevards, with their countless and varied crowds of pleasure seekers of every rank and almost of every nation. The peculiar aspect thus given to the French metropolis has been graphically sketched by one of its own authors when he wrote, "Paris is a gigantic pic-nic."

To provide for these nomadic habits of the people, a number of establishments have arisen consecrated to the provision and disposal of creature comforts. It has been said that, previous to 1765, restaurants were unknown in Paris; but that a cook then opened a shop for the sale of refreshments, and wrote over the door the following passage (slightly altered) from Scripture: "Venite ad me omnes qui stomacho laboratis et ego restaurabo vos"—whence the name *restaurant*. Whether this be true or fabulous, it is quite certain that at the present day the number of restaurants dispersed over Paris is only to be numbered by thousands. Nor is their variety less surprising than their number. From the princely establishments of the Palais-Royal and the Boulevard des Italiens, down to the commonest eating-houses of the Rue Coquilliére and the Rue de Valois, every appetite may be satisfied and every purse accommodated. Voltaire's saying about Paris, that it is "the centre of luxury and of want," applies as well to its dining functions as to any other; for it is in that city, more than any other, that one may dine as expensively and as cheaply as possible. A diner of experience once made a bet in Paris that he would fairly eat and drink the value of twenty pounds sterling, without deviating from the *carte*, or paying more than the prices therein charged, and he won it. That was an extreme case; but

\* This habit of dining *en ville*, though it may offer an agreeable contrast in some respects to the dull routine of an English tradesman's life, has great disadvantages. It has much to do with the undoubted fact that the average wealth of the shopkeeping classes is much greater in England than in France. The number of French shopkeepers who habitually spend four, five, or even six francs upon their dinner at a restaurant is astonishing; whereas the wealthy London shopkeeper contented himself with dining at home for a shilling, and only solemnising the Lord's Day with "an added pudding." The French boast of their wine as a national beverage, and contrast it contemptuously with our beer; but, when Frenchmen pay a visit to this country, we generally find them take to our good ale and stout very kindly, and evince not the slightest disposition to return to the *ordinaire*, which is the real national beverage in France. Good French wine (such as cannot be obtained for less than two francs a bottle) is a capital drink; but *ordinaire* is neither so palatable nor so wholesome as good beer. Besides that, look at the difference in price. The English tradesman accompanies his dinner with a pint of ale or porter, which costs him twopence or threepence; but the Frenchman will drink a bottle of wine, which will cost him tenpence at the very least.

at Philippe's in the Rue Montorgueil (the only temple of the French high art *cuisine* left) you may very easily spend from thirty to forty francs upon a dinner which, however, we must in justice admit is such as cannot be equalled in Paris. For the opposite extreme, without descending so low as the *Azur de la fourchette*,\* dinners at twenty-five, twenty-two, and even seventeen sous, are offered, which consist of two dishes, a soup, dessert, and a *carafon* of wine. Let us not be too curious to inquire in to the composition of those dishes or the quality of that wine.

The dinners at a fixed price (*prix fixe*), obtainable in the Palais-Royal and its neighbourhood, have furnished a fruitful theme for the animadversion of those who have undertaken to discuss the art of dining in Paris. Mr. Jerrold writes, that "the Palais-Royal restaurants had become known for their cheapness and for their tricks. The comic papers had been very facetious at their expense. Doubts had been loudly expressed as to the exact tribes of the animal kingdom in which the rabbits of these establishments could be fairly classed: the beef of these localities had been jocularly connected with the mortality of Paris horseflesh." Another writer, a Frenchman, mentions them in not very flattering terms:—"The restaurants à *prix fixe* are mostly frequented by provincials, wherein they feast and regale for a fortnight, and are sent home again with an indigestion. The two-franc laboratories of the Palais-Royal pride themselves upon including within their connection many a father of a family, many an economical deputy, many an official whom the munificence of a retrenched budget compels to live upon this cheap, but unwholesome food. Besides which, there are persons who can frequent these places without doing much harm to their stomachs; but that requires great practice, and the abnegation of all pretension to aiming at the luxurious."

Nor is the quality of the entertainment the only matter of complaint against these restaurants à *prix fixe*. To give an idea of the tricks they play upon travellers, we cannot do better than quote Mr. Jerrold. "A word on *supplements*," writes he. "These are the tormentors of the economic diner of the Palais-Royal. He is attracted to one magnificent establishment by the announcement, in gold letters over the doorway, that he may dine for the modest charge of two francs. This dinner, he is told, includes wine, soup, two dishes, two vegetables, and dessert. He walks briskly into the establishment, and selects his two dishes from the voluminous *carte*. He is told that any two of the dishes therein described may be had for his two-franc dinner, *with some few exceptions*. These exceptions are called *supplements*, and include all the dishes which a man of taste would select. Thus, the cheap diner of Paris has a horror of *supplements*, and can tell you the restaurants where melon is in the obnoxious list, and where it is free. A story is current in the Palais-Royal of an inexperienced provincial, who went into one of those two-franc restaurants, and chose a supplementary soup, two supplementary dishes, supplementary vegetable, and a supplementary dessert. On offering his two francs for his entertainment, he discovered that his account amounted to five francs and a half!"

Ever since the Peace of 1815, French cookery and French wines have been eagerly sought after by the crowds of English visitors. No Englishman thinks that he has really seen Paris until he has enjoyed one of those Apician banquets of which he has heard and read so much; and the consequence is, that, as he generally has much more money than experience, nine times out of ten he sustains a disappointment, which may be traced to a variety of causes. In the first place, there are only five or six houses in Paris where the highest mysteries of the gastronomic art are really practised. Strictly speaking, indeed, there is perhaps only one; but the Trois Frères Provençaux, Very, Vefour, the Café Corazza, the Café de Paris, and the Café Anglais can serve up a dinner in a manner so thoroughly satisfactory to all but very refined connoisseurs, that it would be sheer affectation to be over critical. But there are an infinite number of establishments, very splendidly furnished, and in outward appearance sometimes even surpassing the above-named houses, which are but traps to catch the unwary. The inexperienced visitor, seeing a *carte* equally voluminous with that of the Trois Frères, and prices equally expensive charged against the dishes, concludes that he is really enjoying one of those boasted dinners; and when he discharges the heavy bill without experiencing any of those sensations of satisfaction of which he has heard so much, he concludes that the whole affair is an exaggeration, and that a good Fleet-street steak, with its accompanying pint of stout, furnishes a much better and less expensive meal.

This deception of the *carte* is universal all over Paris: go where you will, into the dirtiest restaurant, in the most obscure back street, and the *gargon* will offer you a volume twenty pages long, and containing the names of some three hundred dishes. Two hundred and fifty of these, at least, must necessarily be utterly unknown to the red-faced *cuisinière* who is at work below; but the *gargon* has a ready answer for every emergency. Ask for turbot, and he will tell you that it has not yet arrived from the Halle; ask for pheasant, and the last morsel has just been served up; but then there is capital beef and cabbage, or sheep's trotters, to be had; and perhaps, after all, you will be better off with these than with a travesty of the pretentious dishes offered by the *carte*. It may be taken for a general rule, that, except at those few restaurants which come within the category of first-rate, the *carte* is nothing but a huge and fallacious piece of puffery.

Another great source of failure to the inexperienced diner is his own want of experience. Such an one should never trust himself within even the best restaurant without the protection of some friend, whose

\* The *Azur de la Fourchette* is an establishment selected in the neighbourhood of the Halles, where, in lieu of a table will be found an immense boiler, filled to the top with a fatty fluid which bubbles ceaselessly, and conceals within its depths a crowd of nameless objects, animal and vegetable. The customer lays down a sou, for which he is entitled to plunge a long pronged fork into the *Azur*. Perchance, he may draw forth a calf's-foot, perhaps a goose's neck, a sheep's head, a turkey's foot, perhaps nothing at all, or a marrowless bone, a feathered duck's-head, a carrot, or a potato. If the *Azur* has used him well, he enjoys the fruit of his capture; if not, he may begin again, until blind fortune smiles upon him; paying, however, a sou for every plunge with the fork. This is the risk, the *Azur*: all men are born gamblers. You may dine for a sou; but you may also, on an unlucky day, plunge often into the pot without extracting anything better than an old shoe. Bread is extra, and each *couvert* brings it with him under his arm.—(Mornand: *La Vie de Paris*.)

enlightened counsels will guide him through the difficult mazes of the *carte*, and prevent him from committing such solecisms as would cause the *garçons* to recognise him as a novice. Everybody has heard the story of the helpless cockney who found himself seated at a table in the Café de Paris with the *carte* before him and not a word of the French language in his head, and who, thinking to get out of the difficulty by pointing to half-a-dozen names in succession, was served with six dishes of potatoes, one after another, dressed in as many different ways. Nor are the *garçons* slow to take advantage of this greenness, when they detect it; as many a bottle of *Nuits*, passed off for *Clos de Vougeot*, and many a doubtful *filet de sole*, could testify. Until very lately, the *garçons* at the Trois Frères used invariably to ask an Englishman, if an evident novice, whether he would take champagne with his soup; a proposition, which, to an experienced diner, amounts to nothing less than a direct insult. Another advantage in dining with a companion is that you may have a more varied and economical dinner than if alone, by ordering single dishes for two—a practice much in vogue among Frenchmen.

Besides the chief temples of gastronomic art which we have already enumerated, there are many restaurants of high fame among Parisians which the English tourists do not generally find out. Some of these enjoy reputations of much older date than their more brilliant and pretentious rivals; and of all of them it may with truth be said, that if their merits are not so attractive to the eye, they are at any rate of the solid quality which is more satisfactory to the earnest diner. If there be less plate, less gilding, fewer mirrors, and not so many exotic flowers, at any rate there is a capital cuisine, and sometimes a cellar of wine such as may be sought for in vain in the more gorgeous establishments. Take, for example, the excellent restaurant which has flourished for so many years in the Halle, under the majestic sway of Madame Verdier-Olive. We fear that the spirit of improvement (a more voracious *edax rerum* than even Time itself) will not long leave one stone of that meritorious establishment upon another; but the quality of its *Vin de Beaune* will not easily be effaced from our memory. Madame V.-O. is understood to be the chief of that illustrious family which presides over the Lucullian festivities of the Maison Dorée; but she has preferred to remain faithful to the old house in the Halle, rather than migrate to the more splendid abode at the corner of the Rue Lafitte. Doubtless virtue is in this case its own reward, and the custom of the respectable *clientèle*, who visit her house to dine and not to get up Caprean orgies, is more pleasant and quite as profitable in her eyes as the patronage of dandies who have no stomachs, and lorettes who are devoid of taste. The tourist who loves good wine will recognise in Madame V.-O. a benefactress and a friend. The cellar is a rare *trouvaillerie*, and the prices are—But enough! we fear that already have we been too indiscreet, and that our praise may direct upon that pleasant spot an indiscriminating swarm, who will suck its sweets without so much as knowing what they have done.

*Passoir's*, in the Rue Faubourg du Temple, is another house of rare merit. Here it is that the respectable inhabitants of the Marais (the Bedford-square quarter of Paris) repair, when they have given their excellent cooks a holiday for the day, and are driven to the expedient of dining en ville.

There is a house at the corner of the Boulevard de Strasbourg well worth a visit. Among the restaurants of the second rank we have omitted to make mention of Vachette, 32, Boulevard Poissonnière, and Champeaux, in the Place de la Bourse. The latter establishment, to the seductions of a creditable *cuisine*, adds the further attraction of a dinner in the open air. The garden is cheerful and pleasant; and although the high walls around remind the diner that he is in the very heart of Paris, there is a fresh smell of flowers, and a pleasant twittering of house-sparrows, which seem to give the feast some of the charms of a pic-nic without any of the inconveniences. The wine is no great matter here; but the visitor who makes experiment of the *filets de sole au gratin*, will have no reason to repent of his temerity. *Verbum sap.*

But it is time that we recalled ourselves to a proper sense of our duty: these columns are written for all tastes and all capacities; and we can no more expect every tourist to understand the "Art of Dining," or the philosophic pages of Brillat de Savarin, than to have fixed ideas upon the comparative merits of the post and pre-Raphæelite schools of art, or the conflicting claims of the classic and romantic divisions of the drama. There are those who call for "a plain joint," with "a pint of beer," and who profess a very national contempt for "kickshaws;" for these also we must have some consideration.

The lover of the "plain joint" will indeed find no slight difficulty in gratifying his appetite, unless he betakes himself to a regular English hotel or boarding-house. This, however, would (generally speaking) be paying far too dear for a caprice; and we should advise him rather than that to go in person to the butcher, and, having purchased the coveted joint, have it cooked in his own lodgings. This course has decidedly its advantages, economical and otherwise. If the visitor knows any body who has resided for some time in Paris he will doubtless obtain an *entrée* to some one of those little dining coteries, which are to be found on the first floors of many *marchands de vin*. At these, the "plain joint" may occasionally be found.

Scattered about Paris are a number of taverns calling themselves *Tavernes Anglaises*; and, so far as our experience of them extends, we can conscientiously recommend them to the economical diner. The dinner at these houses is à la carte (that is to say, it is to be selected from the printed list); and, if the selection be judiciously made, a sufficient and wholesome dinner may be had for from two francs to two francs and a half. The respectable proprietors of these establishments appear to labour under the illusion that they serve a veritable English dinner to their customers; but this is an amiable mistake. Alsopp's ale and Barclay's stout, both of undoubted genuineness, may indeed be procured; but the *biftek* would rather astonish the waiter at the Cheshire Cheese; and an English "plain cook" would examine the *plum-pouding* a very long time before she discovered what dish it was intended to represent. Nevertheless, we repeat that our experience leads us to speak favourably of the cleanliness, wholesomeness, and cheapness of the *Tavernes Anglaises*, and

of one of them in particular, which may be found in the Rue Neuve St. Marc, close to the Opera Comique.

These notes upon dining would be culpably incomplete if we omitted to make mention of those marvels of gastronomic enterprise to which the Industrial Exhibition has given rise—the *Diner de l'Exposition* and the *Diner de Paris*. The idea upon which these monster dinner parties are founded is bold and novel, and they fully merit the success which they appear to enjoy. So far as the former establishment is concerned, the origin is attributed to a journalist of great eminence upon the Parisian press.

The *Diner de l'Exposition* may be entered either from the Rue Lafitte or the Rue Lepelletier; for the enormous *salle* in which the dinner is held covers the entire intermediate distance between these streets. The visitor pays five francs at the door, after which there is no further expense, there being no fees to waiters and no supplements. When he has seated himself at a table, which is served and appointed with scrupulous nicety, an attendant presents him with sardines or some other *hors d'œuvre*, and offers him the choice between a glass of Madeira or of Muscat wine. He is then at liberty to call for an entire bottle of good sound *ordinaire* of Burgundy or of Bordeaux, or for half a bottle of superior wine. Soup, fish, two dishes of meat, an *entremet*, vegetables, sweets, cheese, an ice, and dessert follow in succession; and, if the diner at the conclusion has not made a most excellent dinner, it must be purely his own fault, for the viands are undoubtedly of the best, and no one is stinted as to quantity. In communication with the dining-hall is a luxuriously appointed smoking divan, where the best coffee and a good cigar may be enjoyed by those who, heedless of King James's "Counterblast," yield to the seductive allurements of the herb Nicotiana. We need not add that (save as regards the divan) ladies may attend the *Diner de l'Exposition*. The *Diner de Paris* overlooks the Boulevard Montmartre, and is entered through the Passage Jouffroy. The scheme is precisely similar to that of the *Diner de l'Exposition*, only the price is three francs and a half, and the cheer, though good, is more modest in proportion.

The *Diner de l'Exposition* is also open in the morning, and an excellent breakfast may be obtained, in the French style (that is to say with wine and hot meat), for two francs and a half; in the English style (tea or coffee, with a plate of cold meat, or two eggs *sur le plat*) for one franc and a half. This also we can, from experience, recommend.

So much upon the subject of eating! Enough has been given to prevent any of our readers from falling into the absurd mistake of two Englishmen who walked the other day into Tortoni's (an establishment of which they had heard a great deal), and asked the astonished *garçon*—what they could have for dinner?

It was our original intention to close this branch of the supplement with a list of such shops and other commercial establishments as could be specially recommended to English visitors. Upon reflection, however, we have abandoned that idea. Not only would such a selection be very invidious, and necessarily imperfect, but there exists against such lists a prevailing suspicion (generally well-grounded) that they are nothing but paid advertisements in disguise. People who look beneath the surface of things are mostly apt to shun establishments so recommended, and we might, therefore, have done an injury rather than a service by naming such as we could recommend, however conscientiously.

#### IV. OMNIBUSES AND VOITURES.

To understand these is important to the visitor. The omnibuses are now all in the hands of a single company. There are twenty-five lines of them, each line called after some letter of the alphabet. To give a programme of these lines would take up more space than we can well afford; but a perfect omnibus guide-book may be purchased at any of the omnibus stations for three half-pence. The fares are thirty centimes (threepence) for riding inside, with right of *correspondence*, and fifteen centimes (three half-pence) outside, without that privilege. *Correspondence* means changing from one line of omnibuses to another, without further payment, until the passenger has reached his journey's end.

Cabs, or voitures, are divided into two classes, *voitures de remise* and *voitures de place*. The former is a sort of hired brougham, and may be found in stable-yards and under gateways in all the principal streets. The better appearance of the equipage and the livery of the driver characterise the *voiture de remise*. The prices are franc and three-quarters the drive, or two francs the hour. Outside Paris, but within the fortifications, or in the Bois de Boulogne, the price is two francs and a half the hour; elsewhere outside the fortifications, three francs and a half the hour.

The *voitures de place* have stands, like our hackney cabs. The fares for cabs are one franc ten centimes the drive; one franc ten centimes the hour. After midnight there is an increase of about one-third to all these fares.

#### WHAT TO SEE IN PARIS.

PERHAPS the most difficult matter upon which to advise the stranger in Paris is how to amuse himself. The difficulty arises, not from the scarcity of amusement in that capital of enjoyment, but from the diversity of tastes in the travellers themselves. What is one man's amusement is another's boredom. The amateur in the fine arts would find a visit to a student's ball the reverse of entertaining; the stage-struck traveller would not be impressed by the mysterious beauties of the Sainte-Chapelle; the fast young man about town would prefer the saturnalia of the Prado and the Chateau des Fleurs to all the art-treasures of the Louvre. So many tastes, so many travellers; and, if Sterne found them so diverse even in their humours, how much more so must they be in their habits and inclinations.

To many a traveller the mere outside of Paris will offer so many charms

that he will care little to penetrate into the interior; and surely in no other city in the world is there to be found so much for the eye to take in and the mind to reflect upon in the mere outdoor-life of its streets and public places. Whether the lounging take his coffee before some *café* on the boulevard, or his absinthe in the garden of the Palais Royal, or doze away an hour beneath the orange-trees in the garden of the Tuilleries, or hire a chair in the Champs Elysées, the same wondrous stream of humanity flows bright and glowing before him, and he feels that he may derive both pleasure and instruction from the mere contemplation of his fellows. The scenes of outdoor life in Paris are various, but always interesting. This is, perhaps, the reason why it is the only place in the world where the true *flaneur* is to be met with in all his perfection. Lounging in Regent-street is quite a different affair from sauntering along the Boulevard; and no Londoner goes to Shoreditch to be amused as the Parisian visits the purlieus of the Barrier. In the case of the Englishman, perhaps, the novelty of the thing may account for much of this; but we are inclined to believe that the secret lies deeper, and is to be found in the difference between the *manners* of the two nations. An English gentleman hesitates to visit any place where the lower orders of his nation resort, because he is justly apprehensive that the superiority of his dress will call forth some rude, if not insulting remarks. In France there is no danger of this; the *ouvrier* regards himself as the equal of *monsieur*, and never thinks of drawing an ill-natured comparison between the blouse and the broadcloth coat.

If the visitor be a good walker and wishes to see something of Paris and the Parisians, let him start from his lodging early in the morning, and, after fortifying himself with a roll and a bowl of milk at the nearest *crèmerie*, make directly for the Boulevards. We will suppose his lodging to be somewhere behind the Madeleine, at which point he will enter the great artery of Paris. Proceeding along the Boulevard de la Madeleine, to the Boulevard des Capucines and des Italiens, his first impression of Paris life will give him a very exalted opinion of the wealth and luxury of Paris, the magnificence of its shops, and the care with which the minor conveniences of life are studied. On the left hand side of the Boulevard des Capucines he cannot fail to notice the splendid rooms of the Cercle de l'Exposition, a club originated soon after the opening of the Exhibition, and to which any respectable person may belong, on being properly introduced, and paying the subscription. The clubs in Paris do not occupy separate houses, as in London, but hire extensive suites of apartments, generally speaking in the neighbourhood of the Boulevards. The Cercles de l'Union, des Chemins de Fer, and the Jockey Club, all overlook the Boulevards. On the right-hand side of the Boulevard des Capucines, the visitor will look down the Rue de la Paix, a magnificent street, at the further end of which is the Place Vendôme, with the column of Napoleon I. in the centre. Now that Buonapartism is not a political crime, the admirers of the Emperor hang wreaths and *immortelles* upon the railings which surround that splendid monument.

Crossing the end of the Rue de la Chaussée d'Antin, the visitor is on the classic *pave* of the Boulevard des Italiens, the very aorta of Paris life. Nearly as much business is here transacted during the day in front of the Cafés as upon the Bourse itself, and the vendors of *Le Cours de la Bourse* dispose of their useful little publication as briskly here as upon the very flags consecrated to stock-jobbing. Among the more remarkable buildings on this Boulevard may be noted the Café de Paris (already mentioned as one of the greatest temples of the high-art *cuisine*). The building, of which the Café de Paris is only the ground-floor, belongs to the dowager Marchioness of Hertford. The first floor and floor above contain the private apartments of this lady, which have been entirely uninhabited since the fall of Louis-Philippe. The rent paid by the conductors of the Café de Paris is said to be one hundred thousand francs per annum (4000*l.*)—a fact which will give some notion of the value of house property on the Boulevards. On the other side of the Boulevard, at the corner of the Rue de la Michodière, is a fine block of building, lately built by the present Marquis of Hertford. The Cercle des Chemins de Fer occupies a portion of the first floor, and the aggregate rent of the entire building is said to be more than 10,000*l.* per annum. Tortoni's, at the corner of the Rue Taitbout and the Maison Dorée (next door to the former), at the corner of the Rue Lafitte, are each remarkable houses in their way. The Café Anglais is also on this Boulevard. On the first floor of the house at the corner of the Rue Favart (which leads to the Opéra Comique) is one of the finest estaminets in Paris—the Estaminet du Grand Balcon, where those who do not care to play a game of billiards will find a glass of Bock beer in the balcony not a bad substitute, and the view of the Boulevard at night a not uninteresting spectacle.

Next in order is the Boulevard Montmartre, where the visitor will notice the Variétés theatre, and the novel spectacle presented by the Café de la Terrasse, upon the ample platform of which some hundreds of people may be seen agreeably occupied with breakfast or dinner, as the case may be, and totally unconscious or unmindful of the fact that they are exposed to the gaze of every passer by. Both upon this Boulevard and the adjoining one (Poissonnière), excellent cafés and restaurants abound. Next in order is the Boulevard Bonne-Nouvelle, and in this the visitor at once perceives that he has got into a new stratum of Paris life. The shops and cafés are not so gorgeous; still, everything is substantial and comfortable. The appearance of the inhabitants has also changed in very much the same degree. Upon this Boulevard the theatre of the Gymnase-Dramatique is to be noted. At the extreme end, and between it and the Boulevard St. Denis, stands the Porte St. Denis, a triumphal arch, built in 1672, to celebrate the victories of Louis XIV. The sculptures on the surface have reference to these events. At the other extremity of the Boulevard St. Denis is the Porte St. Martin, a triumphal arch, built in 1674, to celebrate other victories of the Grand Monarque. If these two monuments of monarchic pride could speak, they would have some thrilling tales of popular vengeance to relate, for it has been around their bases that some of the fiercest revolutionary contests have taken place. Through the Boulevard Saint Martin, past the theatre of that name, and also the Ambigu Comique, the visitor will halt for a moment to admire the magnificent fountain of the Château d'Eau. To our thinking, this is incomparably the most beautiful fountain in Paris; indeed, we know of no other in the world to compare it to. The four basins rising and

tapering one above another, the repose of the eight lions which spout forth the cool element into the uppermost, and (more than all), the grand proportions of the entire work, render it one of the most splendid ornaments for a public place conceivable. This splendid work did not cost the citizens of Paris more than 4000*l.* The visitor, if he be an Englishman, will think of the trumpery squirts in Trafalgar-square, and pass on with a sense of humiliation. If it be Monday or Thursday morning, he will find the flower-market in full operation around the basis of the Château d'Eau; on Tuesdays and Fridays the mercenary Flora is to be found in front of the Madeleine; and on Wednesdays and Saturdays she migrates to the Quai aux Fleurs, and Quai Napoleon. On Sunday the venal goddess takes a holiday and spends the day at home in the green fields.

At this point the Boulevards describe an abrupt angle, tending southwards, and following their course the visitor finds himself in the Boulevard du Temple. Here he will at once perceive that he has fallen very much in the social scale. The increased number of small furniture brokers, ready-made clothes shops, and establishments for the sale and purchase of second-hand goods (*articles d'occasion*) are the unerring proof of neighbouring poverty, struggling, nevertheless, with a love of luxury and an aim at gentility. Numerous fifth-rate cafés, wine shops, and charcutiers, minister to the former passion, and the number of theatres hereabouts is most extraordinary; here are the Théâtre Lyrique, the Gaité, the Cirque Impérial, the Folies Dramatiques, the Délassements Comiques, the Funambules, the Folies Nouvelles, and the Théâtre Lazary—eight theatres close together. Perhaps this state of things may have something to do with the existence of a population of tradesmen, who, like the denizens of Shoreditch and its vicinity, fatten upon the necessities of those whom poverty compels to be their customers—a population, vulgar and money-making, but fond of cheap pleasure and a low order of luxury.

Forward, and down the Boulevards des Filles du Calvaire and Beau-marchais, the same phenomena may be observed; but there is nothing to call for special remark until the visitor finds himself in Place de la Bastille, beneath the Column of July. This is indeed historic ground. The column towering above him is the memorial of a Prince who strove to preserve his own hold upon power by bending before a people which had denied the hereditary claims of his race (need we name Louis-Philippe?) The ground beneath his feet was once covered by those towers which illustrated the use which that race made of power in the elder time. Since the day on which those towers fell, by what torrents of blood has it been soaked! At the entrance of the Faubourg St. Antoine the Archbishop of Paris met with his unfortunate death, when, faithful to his trust, he strove to pacify the insurgents in June 1848. Scarcely a house in all that vast place which has not at some time or other been the scene of some deed of blood and horror; and the careful eye may even now trace upon the brickwork the marks of the rifle-bullet and the cannon-ball.

The great basin of the St. Martin canal, on the south side of the Place de la Bastille, will repay examination. Once upon a time it was the moat of the fortress of the Bastille.

The visitor will now take the Rue Saint Antoine, in which he will find little to arrest his attention until he comes before the immense pile of the Hôtel de Ville. The ground upon which he now stands has a still more terrible history than the Place de la Bastille, for it was here that the guillotine stood during the whole of that fatal time not inaptly termed the Reign of Terror. The Hôtel de Ville itself is a fine building. Thence into the new prolongation by the Rue de Rivoli, past the enormous piles of masonry with which that magnificent thoroughfare is being lined. The visitor will here do well to make a short detour, in order to examine the great central markets or Halles, the beautiful fountain by Jean Goujon, and the church of St. Eustache. These also are included in the great scheme of improvement which is now effecting such wonderful changes in this neighbourhood. Pursuing the Rue de Rivoli, the visitor is not long in arriving at the Palais-Royal, where (considering that his walk has now extended over five good miles) he will do well to refresh the inner man with a good and fortifying *déjeuner* at some one of the excellent cafés to be found in its passages. After which, a lounge upon the chairs in the garden, or a quiet stroll up to Galignani's Reading-room in the Rue Vivienne (to which every English visitor should subscribe, as it is there that he will see the beloved newspapers of his native land), will prepare our pedestrian for renewed labours in the afternoon.

This is merely a specimen-walk, and the visitor will do well to take the map of Paris and mark out others for himself somewhat upon the same plan.

Here are plans for a few more, which we have taken ourselves:—

1. Start from the Madelaine, cross the Place and Pont de la Concorde, pass the Palace of the Legislative Body, along the Quai d'Orsay, observe the Hôtel des Invalides, the Imperial Tobacco Manufactury, and thence to the Champ de Mars, at the further end of which is the Ecole Militaire. Here the Seine may be recrossed by the Pont de Jena, and the pedestrian, passing along to the Cours de la Reine, comes to the Pompe le feu of Chaillot, which is an engine for pumping water out of the Seine for the supply of many of the fountains dispersed about Paris. Three hundred and twenty-four thousand cubic feet of water are said to be supplied every twenty-four hours by this means. Up the Avenue Montaigne, past the Palais des Beaux Arts, into the Champs Elysées at the Rond-Point, crossing which, and proceeding northward up the Rue Matignon, the pedestrian will find himself in the Rue du Faubourg St. Honoré, by pursuing which, past the Palace of the Elysée Bourbon and the English Embassy, he will soon find himself once more at his starting-point. This walk is about four miles long.

2. Start again from the Madelaine, and cross the river by the Pont de la Concorde, turn to the left along the Quai d'Orsay, pass the Hôtel de la Légion d'Honneur, and the Palais du Quai d'Orsay (commonly known as the Conseil d'Etat), look up the bookstalls and *bric-à-brac* shops in the Quai Voltaire, look at the Palais des Arts, and the Hotel des Monnaies, and retrace your steps to the Rue de Seine, down that and the Rue St. Germain, turn to the right along the Rue St. Sulpice, see that beautiful church, and down the Rue Garancière to the front of the Luxembourg.

From the Madeleine to the Luxembourg by this route is a distance of about two miles and a half. The pedestrian will do well to expend the rest of his powers in thoroughly inspecting the saloons and gardens of that splendid abode of the Medicis, and return home in a voiture.

These walks might be multiplied *ad infinitum*; but the visitor, after a little experience and a careful study of his pocket-map (with which, by-the-by, no visitor should neglect to provide himself; if only because it saves him from the uncomfortable dilemma of having to ask his way), will be better able to plan them for himself.

One walk he must be sure to take, and that is, into the Place de la Concorde when Paris is in darkness and the gas-lamps are lit. Standing at the foot of the Obelisk de Luxor, and looking around, the spectacle is most novel and extraordinary; the numerous gas-lamps of the largest size in the place itself, the lights up the Rue Royale towards the Madeleine, and along the Quai on the other side of the river, the curved lines of light which sweep up the Champs Elysées to the Arc de Triomphe, and lastly the lamps of countless carriages twinkling like fire-flies in the shade, combine to make an illumination the like of which is not to be seen elsewhere.

The Champs Elysées itself in the daytime is a sight with which the lover of humanity will not easily tire. If the afternoon be fine (and where are there such afternoons, such blue skies and bright colours, as in Paris?) the spectacle is glorious indeed. Chairs are then at a premium, and he is a happy man who can secure one in a favourable position for studying the brilliant procession as it sweeps by. The moralist at our elbow whispers us that it is in honour of human pride that its banners symbolise the pomps and vanities of this wicked world and all the sinful *et ceteras*; but, nevertheless, we must confess that it is a gorgeous sight and pleasant to behold. The gay and well-appointed equipages pass by, each bearing its living freight of beauty, wealth, rank, and fashion, or any one or more of them. There is the everlasting barouche and the coquettish little pony phaeton, with its frisky pair of creams or grays; there is the superb and solemn carriage of a big-wig, puffed with his new-blown dignity; or haply the blazoned pannels tell you of the true *haute noblesse*. Presently there dashes along—a very thunderbolt to the quiet steppers—the familiar dog-cart (Long Acre every spoke of it), driven by some British youth, who is bent upon showing the Parisians what fast trotting is; and then comes a circus-trained animal, picking its steps delicately, and drawing after it that parady upon a British institution, the cab of a French dandy. The owner and driver of this vehicle is a study in himself. Observe his dress, his embroidered shirt, his well-fitting *gants de paillie*, his glossy moustache. You may depend upon it that, when he thinks of the tiger in cords and tops who clings behind him, he holds it to be just possible that somebody may mistake him for an Englishman.

And so the stream flows on. Meantime the troops of children, tended by their *bonnes*, gambol merrily under the trees, buy toffee and cakes, or ride on the wonderful roundabouts; and the coco-seller\* marches about with his tinkling bells and gay streamers fluttering in the wind. Presently, a movement is discernible towards the Place de la Concorde, and the stream of life and gaiety is suddenly arrested. It is the Empress, on her way to the Bois de Boulogne. The carriages range on one side to let her pass. She is in an open barouche, and one of the ladies of her court is by her side. The Emperor in plain paletot and gray trowsers, rides on horseback beside her. His face wears a fixed but anxious look; nor does his wife seem a very merry lady. Poor soul! how can she be? The people in the carriages are very respectful, but very quiet; a few hats are taken off, and this slight courtesy the empress is very eager to acknowledge and bows repeatedly. We wish, if only for her sake, that the people would be more enthusiastic.

In about an hour the Imperial party returns, and the same ceremony is repeated. By and by, the carriages begin to drop away, and the sun sinks below the trees; people begin to think about dinner; and those who are yet undecided make up their little parties for that important ceremonial. And do thou go and dine too, gentle reader, thanking Heaven that you are neither a coco-merchant nor an emperor.

We shall now proceed to enumerate the principal sights of Paris, classing them under two distinct heads.

#### SIGHTS WHICH THE VISITOR MUST SEE.

**THE LOUVRE.**—Incomparably the greatest sight in Paris, and also the greatest collection of art-treasures in the World. The subdivisions of the collection are as follows:—Museum of Antiquities, Gallery of Apollo, Galleries of Paintings of the Italian, Flemish, and French Schools, Hall of Jewels, Hall of Bronzes, Hall of the Seven Chimneys (pictures in most of these), French Gallery, Egyptian Museum, Hall of the Throne, Greek and Roman Museum, Museum of Sovereigns, Museum of the Colonnade, Gallery of Engravings, Gallery of Caligraphie, Museum of Drawings, Marine Museum, Ethnological Museum, Museum of Casts, Assyrian Gallery, Egyptian Sculpture Gallery, Algerine Museum, Hall of American Antiquities, and Museums of Modern Sculpture, the Middle Ages, and the Renaissance. All these collections are grouped together under the title of the Imperial Museums. Any attempt at describing the countless treasures in the Louvre would be ridiculous.

**PALACE AND GARDENS OF THE LUXEMBOURG.**—A fine building, rich collections of painting and statuary, an excellent library, and highly ornamental grounds. Such are the attractions of the Luxembourg.

**THE PANTHEON.**—A noble structure; monuments and frescoes; tombs of Voltaire and Rousseau, and Houdon's celebrated statue of the former; view of Paris from the summit of the dome.

\* Coco is nothing but water, weakly flavoured with liquorice. The lower orders of Paris consider it refreshing, and, as it certainly cannot do them any harm, perhaps it is as good for them as anything else. The beverage is contained in a sort of bright tin temple, slung behind the back of the seller, and very gaily ornamented with flags and bells. We have been given to understand that a measure of coco costs a halfpenny, but cannot certify this from experience.

**NOTRE DAME.**—An ancient and splendid edifice, and the cathedral of Paris, rich in architectural beauties and curiosities, sculpture, tombs of celebrated and holy personages, relics, paintings, and carvings. To describe all the things in Notre Dame worthy of examination would require a very large volume.

**THE MADELEINE.**—Both as to interior and exterior, the most beautiful structure in Paris. Contains many beautiful paintings and pieces of sculpture.

**HÔTEL DES INVALIDES.**—Fine structure; interesting military trophies; paintings (chiefly on military subjects and authentic portraits of celebrated soldiers); fine collection of plans of fortifications; church, with tombs of great soldiers, banners and trophies, and the splendid tomb of Napoleon I.; the library; and, though last not least, the veteran soldiers who inhabit the building themselves.

**THE PALAIS DE JUSTICE** is an ancient and noble building, and one to which a multitude of historical reminiscences are attached; but we should not have thought it necessary to include it in the list of indispensables had it not been for the Sainte Chapelle, one of the richest gems of architecture in the world. The Sainte Chapelle is upwards of six hundred years old; the stained glass in the windows is of the same age. It has lately been restored, at the cost of about 45,000l.

**HÔTEL DE CLUNY** (14, Rue des Mathurins).—The most interesting ancient mansion in Paris, nearly four centuries old. It contains one of the finest collections of medieval art extant, and should never be overlooked by the visitor to Paris. The Palais des Thermes adjoins it, and is infinitely more ancient than the Hôtel de Cluny, having been the residence of the Roman Government of Gaul. All that remains of the original building is the *frigidarium*, or large hall for cold bathing. This is now filled with Roman sculpture and antiquities dug up in Paris.

**THE TUILLERIES** should be seen, if possible. That depends (as in the case of all the other imperial palaces) whether the Court is, or is not, in occupation. The state apartments contain many valuable works of art and a vast quantity of very rich and beautiful furniture.

**THE JARDIN DES PLANTES.**—The largest and best agglomeration of collections in natural history known. It consists of a botanical garden, zoological, botanical, and mineralogical galleries; a menagerie of living animals; a library of natural history; a lecture theatre, with laboratories, &c., attached. The cabinet of comparative anatomy, by far the richest known, was founded by Baron Cuvier. The herbals of Jussieu, De Candolle, and Tournefort, are preserved in the botanical gallery.

#### SIGHTS WHICH THE VISITORS OUGHT TO SEE.

**THE MANUFACTORY OF GOBELINS TAPESTRY** (Rue Monfleterard).—The nature of the work here carried on is too well known to need amplification.

**IMPRIMERIE IMPÉRIALE** (Rue Vieille du Temple).—This is one of the largest and finest printing establishments known.

**PALAIS AND ÉCOLE DES BEAUX ARTS** (Rue Bonaparte).—A very rich collection of works of art, prize works, models, &c. This establishment is purely educational.

**THE PALAIS DU CORPS LEGISLATIF** contains some fine works of art, and the visitor will here also enjoy an opportunity of studying the representative system, as applied to the Government of France.

**PALAIS DE L'INSTITUT.**—Here the Institute of France transacts its proceedings. The library of the Institute and the Mazarine library are both to be found in the Palais. The celebrated Académie Française here holds its meetings.

**PALAIS DU QUAI D'ORSAY.**—Here the proceedings of the *Conseil d'Etat* and the *Cour des Comptes* are transacted. The *Salle des Pas Perdus* has an ominous reputation in connection with the Court of Accounts.

**THE CHURCHES OF ST. EUSTACHE, ST. GERMAIN L'AUXERROIS, NOTRE DAME DE LORETTE, AND ST. Sulpice** are all well worth a visit. The first and last are of great architectural beauty; the second is of great antiquity, and contains many highly interesting monuments—it was the bell of this church that gave the signal for the massacre of St. Bartholomew; the third is very beautifully decorated, and the religious services are sung by artists of the first excellence.

**THE CHAPEL EXPIATOIRE** (Rue d'Anjou St. Honoré).—The story attached to this exquisite little architectural gem is that, after the decapitation of Louis XVI. and Marie Antoinette, a faithful royalist, one M. Descloseaux, purchased the ground in which they were buried. It is said that he planted roses over the graves, and sent a bouquet of the flowers every year to the Duchesse d'Angoulême, the daughter of the unfortunate couple. After the restoration, this chapel was built over the spot.

**CHAPEL OF ST. FERNAND.**—Built in memory of the Duke of Orleans, who was killed by being precipitated from his carriage near the spot. The chapel stands upon the site of a grocer's shop, into which he was carried immediately after the accident, and in which he died.

**THE COLUMNS OF THE PLACE VENDÔME AND OF JULY.**—The views of Paris from the elevated summits of these monuments will repay the trouble of attaining them. The height of the former is 135 feet, and it is mounted by 176 steps; the latter column is 154 feet high.

**THE PUBLIC LIBRARIES** of Paris (of which there are a great number), from the Bibliothèque Impériale downwards, will certainly be visited by the student; but to the casual visitor the mere inspection of the backs of the books cannot bring much edification.

**GYMNASIUM TRIAT** (Avenue Montaigne, Champs Elysées).—We earnestly recommend the visitor not to overlook this most excellent and remarkable establishment. Here he will find the most perfect gymnastic school which it is possible to conceive, with the machinery and appliances best calculated to develop the human frame into its highest condition of athletic perfection. M. Triat's system of instruction is admirable, and his treatment of his pupils is very judicious. Emulation is the great impulse he works by, and, to encourage this as much as possible, he invites the public to witness the daily working of his class. These

classes are attended by some of the first gentlemen in Paris, and we advise English parents who have their children with them to go and judge for themselves. There is also a class for ladies, superintended most efficiently by Mademoiselle Triat. The aim, and we have no doubt also the effect, of this establishment, is, as the inscription over the door imports—"La régénération de l'homme."

There are other sights in Paris which are generally recommended in the guide-books, but with respect to which we should prefer to leave the visitor to follow the bent of his own peculiar taste. Among these are Père la Chaise and the other cemeteries of Paris. The contemplation of death is an excellent moral discipline, and Père la Chaise has some tombs which are admirable in an artistic view. For our part, however, we do not like the practice of making a show of men's graves, and we are strengthened in that view by the fact that the mourners of the dead are constantly attending to perform pious offices of affection over the last resting-places of the departed. The merely curious are no fit spectators of such scenes.

It is also very much the fashion to go and see the horse-killing establishment at Montfaucon; but, as the only result of this appears to be the ascertainment of how much nastiness a man can see and smell without being sick, we cannot conscientiously recommend our readers to go there.

THE ARBATOIRES, or cattle-killing establishments, are better worth seeing; and, if the visitor wishes to inspect one of these, he cannot do better than go to that of Grenelle, which is very well organised, and where he will also have an opportunity of seeing the great Artesian Well, 1800 feet deep.

THE MORGUE is another of the usual sights which we see no reason to recommend, unless, indeed, the inspection of drowned bodies (sometimes in the most disgusting state of decomposition) can be regarded as either instructive or amusing.

The various public edifices which are included within the public lists have, of course, certain specified times at which they are open to the public, and fees are expected by the attendants at some of them. Previous to the opening of the Exhibition the times were well known, and were published in every Guide-book; but since that event such increased facilities have been afforded to the public, that it is pretty safe for the visitor to take his passport with him and ask for admittance at any reasonable hour of any day. Notifications respecting certain of the public offices and institutions have appeared, from time to time, in the *Moniteur*, and among these the following are best worthy of notice:—

THE MINT AND THE MUSEUM OF MONIES (Quai Conti).—Open to the public every day, except Sundays and Monday; the former from 10 until 1, the latter from 10 until 4. For tickets, address the President of the Mint.

THE IMPERIAL TOBACCO FACTORY (63, Quai d'Orsay).—Open on Tuesdays, Fridays, and Saturdays, on presentation of passports, from 12 until 4.

THE CUSTOM HOUSE (2, Rue de l'Entrepôt).—Open on Sundays, from 12 until 4, on presentation of passports.

THE GALLERIES OF THE IMPERIAL MUSEUM, at Versailles, are open daily (except Tuesday) from 11 until 5, on presentation of passports.

N.B.—Artists may sketch daily (except on Sundays and Mondays) from 11 until 5, by permission of the Director-General of Museums.

THE IMPERIAL LIBRARY (Rue Louvois) is open on Mondays, Wednesdays, and Fridays, from 10 until 3.

THE MAZARIN LIBRARY (in the Palais de l'Institut); the LIBRARY OF THE ARSENAL (Rue de Sully); the LIBRARY OF ST. GENEVIEVE (Place du Pantheon); and the LIBRARY OF THE SORBONNE (Place de la Sorbonne), are open daily (except Sundays and fêtes days) from 10 until 3.

THE LIBRARY OF ST. GENEVIEVE is open during the evening to visitors from 6 until 10.

Into all these libraries the visitor gains admission by the production of his passport.

THE MUSEUM OF NATURAL HISTORY (Jardin des Plantes) is open on Tuesdays and Fridays from 2 until 5, and on Sundays from 12 until 4.

CONSERVATOIRE DES ARTS ET METIERS (Rue St. Martin, No. 292), open to passports daily, from 10 until 4.

MUSEUM OF THE IMPERIAL MINING SCHOOL (6, Rue d'Enfer), open on Tuesdays, Thursdays, and Saturdays, from 10 until 3.

MUSEUM OF THE HOTEL CLUNY (14, Rue des Mathurins), open daily from 12 until 4, Mondays excepted. Fees are expected for exhibiting some of the more curious articles of vertu.

CHURCH AND DOME OF THE INVALIDES), open daily from 11 until 5, except Sundays.

The LEGISLATIVE PALACE is open daily, by permission of the President of the Legislative body.

#### THEATRES.

THERE are thirty-four theatres in Paris, all of which are more or less attractive. To enter into a detailed description of each would not be possible here, or even to point out the special characteristics for which they are severally celebrated. The visitor who understands the language (and without that the theatre will not avail him much), will get every day the fullest information as to what is going on at the various theatres from the *Ent'reacte*, a journal specially devoted to histronic matters. We can only add that the Théâtre Français and the Odéon are devoted to the classic school, whilst the Gymnase, the Variétés, and the Vaudeville, are celebrated for lighter and more modern pieces; farce may be had in perfection at the little theatre in the Palais Royal; and the admirers of melodrama and spectacle will find the entertainment to their taste at the Porte St. Martin. Horse-riding and feats of personal strength and skill are given in high perfection at the Hippodrome in the day-time, and at Dejean's Circus in the evening. Of the minor theatres we can say nothing from experience.

Although certain very respectable guide-books indulge their readers with a list of the various balls and dancing gardens which are used as

places of rendezvous by persons of what is called doubtful character, we cannot bring ourselves to follow their example. Those who are disposed to visit these places will find them out soon enough without our assistance; and, while performing the office of "guide," we would wish also to preserve the character of "philosopher and friend."

#### PLACES TO BE VISITED IN THE VICINITY OF PARIS.

VERSAILLES is attainable by railroad. The magnificent palace and its galleries, filled with the richest treasures of art—the park and gardens—the orangery—the Great and Little Trianon and the play of waters are so world-famous, that to behold them is the first desire of every visitor to Paris. The waters now play every other Sunday. During the visit of the Queen of England to France a grand ball is to be given at Versailles, and the gardens are to be illuminated.

SAINT CLOUD.—In the palace, park, and gardens of Saint Cloud, countless beauties of Nature and of Art combine to attract the visitor. It is here that the Queen of England will take up her abode during her visit; and on that account the interior decorations of the palace have been materially enhanced. Saint Cloud is to be reached from Paris either by railway or steam-boat.

FONTAINEBLEAU is two hours' journey from Paris by the Lyons railway. Its palace, park, and extensive forest (renowned in the annals of history), will amply repay a visit.

SAINT DENIS is six miles from Paris, and may be reached by the northern line. The Abbey contains the tombs of the Kings of France.

SÈVRES is six miles from Paris, on the road to Versailles. Its porcelain manufactory is the great attraction, and well deserves a visit.

VINCENNES is a fortress about a mile and a half from Paris. Its architecture, its beautiful chapel, and the historical reminiscences connected with it, are powerful attractions.

#### THE INDUSTRIAL EXHIBITION.

NOTE.—We must preface our description of the Exhibition by requesting the indulgence of our readers in some degree. The circumstances which delayed the opening ceremonial, and the very imperfect state of the Exhibition for nearly three months after that opening, rendered an accurate description of its contents impossible without continual residence in Paris. The writer of this Supplement visited Paris at the time of the opening, and was a constant visitor at the Exhibition for a month afterwards. When he left, the interior of the Palais de l'Industrie was still in very great confusion; the American, Portuguese, Spanish, Turkish, and Greek collections were yet within their packing-cases. The Imperial Commission was striving, in vain, to bring the exhibitors to some sense of their duty; the Galleries and Panorama presented little beyond bare boards; and the Annexe was a scene of confusion beggarly all description. A conscientious endeavour has been made to extract from these elements something like a connected account, and no pains have been spared (either in consulting partial descriptions subsequently written, or obtaining verbal information from later visitors) to make it as accurate and complete as possible. To this general plea against too minute criticism, we may add a declaration of our belief that the account is fairly and substantially accurate.

THOSE who remember the Crystal Palace of 1851 in all its glory will experience a sensation of surprise, and perhaps also of disappointment, at the first view of the buildings which contain the Paris Exhibition. Cut up into small sections, and divided into several buildings, it nowhere offers those interminable vistas, those blue distances, relieved by white statuary and green foliage, which were so much and so justly admired in Hyde Park. To sacrifice these was a condition enforced upon the Imperial Commission by the nature of the site upon which they had to construct their buildings. The extent of the Carré Marigny offers no sort of comparison with that of the site chosen for the Crystal Palace, and the Parisians complained too loudly of the encroachment necessarily made upon their beloved Champs Elysées to admit of any further appropriation of its sylvan shades. Perhaps the only other convenient site in Paris was the area of the Champ de Mars; but, considering that France is in a state of war, and the nature of the present Government, it would have been too great an innovation upon the convenience of the military to appropriate their favourite parade-ground for any such purpose. Another circumstance, moreover, had to be taken into consideration, which was that one at least of the buildings was intended to be permanent.

Under these circumstances we hardly think that the Imperial Government could have made a better choice of sites than they have done. The Palais de l'Industrie (which is the permanent building) stands upon the Carré Marigny, and faces the great Avenue des Champs Elysées; behind, and in communication with that, are the Galleries and Panorama—the former new constructions, and the latter an adaptation of an old one to a new purpose: these lead directly on to the Annexe, a temporary shed which runs along and overhangs the banks of the Seine. The buildings named contain a surplus of about 4000 square yards of exhibiting surface over the Crystal Palace of 1851.\* The collection of Fine Arts is arranged in a temporary construction at the south end of the Avenue Montaigne, better known as the Allée des Veuves.

\* The Crystal Palace of 1851 contained not quite a million of square feet exhibiting space. The buildings containing the Paris Exhibition may be estimated as follows:—

Palais	500,000
Annexe .....	400,000
Panorama and Galleries .....	150,000
Total.....	1,050,000

## THE PALAIS DE L'INDUSTRIE,

Is an oblong quadrangle, with pavilions at each corner, and in the centre of the north and south façades. It is about 310 yards long by 130 wide, extreme distances. To give some idea of its size as compared with the Crystal Palace of 1851, it may be mentioned that the latter contained nearly double the exhibiting space of the former. The Palais is built of stone, which gives it a more monumental character than the Crystal Palace. The roof is of glass, in three arched divisions, with awnings to modify the effects of the sun. The pavilions contain the staircases leading to the galleries, and the offices of the administration; they also give a finish to the appearance of the building.

Two rows of windows run round the building. The principal entrance and exit-doors are in the centre of the north front and at the two extremities. Altogether, the edifice has twenty-eight external doors.

The first thing which strikes the eye painfully on viewing the Palais is the monotonous repetition of the windows, which are carried round the building without variety or repose. The central entrance is also too large, and is not in proportion with the rest of the building. Over this, and crowning the roof of the Palais, is a colossal statue of France, seated on a throne, and distributing crowns. Art sits pensive at her feet, and Industry, holding a hammer, is beneath her right hand. This figure is the work of M. Elias Robert. Beneath this are groups of *genie*, supporting crowned shields bearing eagles. These are gracefully sculptured, and are by M. Diedbolt. Beneath this is a frieze, with figures in relief, intended to represent agriculture, the mechanical arts, commerce, and the fine arts. This is by M. Desbœufs, and is extremely well executed. A pair of Fames, in relief, by M. Diebolt, complete the external decorations of the central pavilion. Under the porch is a large window, and immediately beneath that the great entrance doors into the Palais. This is surmounted by an eagle, and is flanked by allegorical figures by the chisel of M. Vilain.

Along the façade of the Palais, over the windows of the first story, medallions are set, bearing the heads of celebrated personages in relief. The arrangement of these does not seem to be very systematic, and the execution of many of them is hardly what it should be. What is intended for Sir Isaac Newton has been not unfitly compared to an old woman in a periwig. Six small medallions in enamel are under the porch, bearing the heads of Alexander the Great, Cæsar, Leo X., Charlemagne, Charles V., and Napoleon I.

## THE OPENING CEREMONY.

The inauguration of the Industrial Exhibition took place on the 15th of May 1855. It had been originally fixed for the 1st; but, owing to the extreme backwardness of the preparations, it was found necessary to have it postponed.

To whom was the blame of this delay justly attributable? The exhibitors cast it upon the Imperial Commission, and that august body threw it back upon the exhibitors. In the preface to the first edition of the Catalogue, the Commission states that "the bulletins for the Catalogue ought to have been sent before the 30th of November 1854. On the 1st of January 1855, the compiler of the Catalogue had only received 350 French bulletins; on the 1st of February only 2800 French bulletins; and on the 1st of March only 5600 French bulletins and 675 foreign." Thirteen exhibiting nations and states sent in their lists so late that they could not be included in the first edition of the Catalogue.

On the 15th of May, however, the Exhibition was actually opened. The front of the galleries in the interior was lined with seats, which were covered with a large assemblage, consisting entirely of season-ticket holders and those to whom special invitations had been given. The ground-floor of the building was occupied by the great dignitaries of the state, the legislative and diplomatic bodies, and an immense concourse of the exhibitors.

In the midst of the nave had been erected a dais, with two thrones, the whole of crimson velvet, and ornamented by the imperial blazons.

Shortly after one o'clock the sound of cannon and military music announced the approach of the Imperial cortége, and about twenty minutes past that hour the Emperor and Empress, attended by the Court and members of the Imperial family, arrived at the principal entrance of the building, where they were received by Prince Napoleon (as President of the Imperial Commission), the members of the Imperial and Foreign Commissions, and the juries.

The Emperor and Empress then proceeded to the dais, and took their seats upon the thrones, whereupon Prince Napoleon came forward and pronounced a lengthy address recounting the origin, progress, and purpose of the Exhibition. To this the Emperor replied in a very few words, expressive of his confidence in the Commission, his appreciation of their labours, and then formally pronouncing "this Temple of Peace" to be opened.

Their Imperial Majesties then made a short *détour* of the building, and the ceremony (if it can be called so) was at an end.

It must be confessed that this empty form offered a marked contrast to the opening of the Great Exhibition of 1851, when Her Majesty, as became the sovereign of a Christian people, called around her the dignitaries of her Church and implored the blessing of God upon the undertaking.

## THE INTERIOR OF THE PALAIS.

ENTERING the Palais at the great central door on the north front, and walking straight on, the visitor will at once proceed to the centre of the nave. Here the first impression will probably be one of disappointment at the restricted limits of the building. There is no transept to check the eye with unseen distances; the whole is taken in at a glance. Another cause of this is, perhaps, the crowded state of the nave, which has been, to our thinking, unnecessarily packed with objects, and those not always the most pleasing and appropriate.

When once, however, the feeling of disappointment has been conquered,

the eye begins to receive impressions of beauty from the harmonious colouring which the entire picture presents. The French decorators, unable or unwilling, as the case may be, to take advantage of the masses of foliage so successfully made use of by Mr. Owen Jones, were not able to make use of such bright colours as were effectively used for the decoration of the Crystal Palace. The metal-work of the interior is coloured uniformly with a bright gray tint, and the result is very cool and pleasing. To relieve this from monotony, the bright tones of the objects exhibited, the painted-glass windows, and the well-chosen colours of the flags and banderolles which fringe the crystal arches of the roof, are quite sufficient. The difference between Mr. Owen Jones's mode and that of the French decorator seems to be this: the former made the framework gaudy and then toned it down; the latter makes the groundwork simple, and then works up to the required effect by the use of the essential objects in the picture.

The roof of the Palais, as we have already intimated, is arched and of glass. At each end is a large arched painted window, by Maréchal of Metz. These works have excited much criticism, and the balance of opinion is rather against them than in their favour. In design they are certainly harsh, and the colouring is not so rich as it might have been; but, in our opinion, much of the ill effect arises from the glare of light to which they are exposed, and the regular quadrangular form of the pieces of glass which compose them. One represents France inviting all the nations of the world to the Exhibition. She is seated on a throne, at the foot of which repose Art holding a lyre and Science with a celestial globe. The East is represented by shepherd and three women holding an Indian shawl, with other accessories. The West is impersonated by a blacksmith and three women bearing a boiler, an electric telegraph, and some piece of machinery. It must be confessed that the idea is not very brilliant, and is by no means well carried out. The window at the other end represents Equity presiding over Commerce. The grouping in this is very complicated, and is intended to be very significant.

The roof of the nave is decorated with a double line of pendant colours; one consisting of national flags, and the other of pennons bearing the names of the principal exhibiting towns. The selection of colours for these flags exhibits the greatest taste.

As it will be necessary to adopt something like order in describing the contents of the Palais, we will suppose the reader to accompany us in a regular peregrination round the building, and will commence in due order, by examining the contents of

## THE NAVE.

According to the plan of arrangement adopted in the Nave, large cases are set upon either side, containing the most showy and attractive articles exhibited by the countries occupying the divisions behind them, and upon the central floor are arranged such objects as merit isolation and are supposed to add to the general appearance of the building. In the latter object the intention has not been thoroughly carried out. The most important objects in the centre of the Nave are ranged as follows, beginning at the west end of the building:

Some beautiful objects of decoration in gilt-zinc, by Diebitsch, of Berlin. A carved altar-piece.

A splendid statue in bronze of the present King of Prussia, life size, and habited in the costume of the Caesars.

Bronzes from Berlin, and a marble altar-piece, gilt, on either side.

Stand of eau-de-cologne, by Jean Marie Farina, of Cologne.

Fine bronze group of tiger and horse.

Ecclesiastical and architectural decorations in *terre cuite*.

A fountain, with a miniature copy of Kiss's Amazon, in bronze, on one side, and some fine specimens of bronzes from the Royal Factory, Berlin, on the other.

The model of a great *phare*, or light-house. Seats are ranged around this. Bronzes and some fine Venetian mosaics, stand on either side of the *phare*. Model of a Danube steamer.

Bronzes from Vienna. A very interesting working model (by clock-work) of a steamer, exhibited by the Company of the Messageries Impériales.

Trophy of architectural ornaments in *terre cuite*.

Some fine bronze statues, by Parisian founders.

A very beautiful stand of four mirrors; frame-work and stand sculptured in the purest Carara marble, by Giovani Isola.

A sienite vase.

A carriage made for the Queen of England, by Jones, of Brussels.

Bachelet's ecclesiastical ornaments in bronze and gold.

A carved pulpit, by Cuypers, of Limbourg.

Death of the Minotaur, in bronze, by Eck.

Fine sheet of glass, by the Compagnie de Floreffe in Namur.

Gilt altar.

Central fountain.

Carved pulpit.

Small fountain in gilt bronze, by Labroue.

Venus attiring, a bronze, by Labroue.

Bronze group, by Elkington.

Lucifer falling, a bronze, by Vittoz.

An ornamental aviary, with flower-stands, by Tahan, Rue de la Paix.

Fine bronze of eagle and crocodile.

Two marble altars; the second, which is by the Abbé Choyer, is sculptured with a beatification of the Virgin; the present Emperor of France figuring in the foreground in full regiments.

Elkington's bronzes, and some decorative objects in *terre cuite*.

Bronze statue of John the Baptist, by Galle of Paris.

English marine trophy; intended to illustrate the perfection of the marine arts in England, and consisting of objects ranging from the cable and anchor of a man-of-war, to one of the tiniest waver-boats. The full costume of a diver is also there.

The wood-cutter, a bronze by Labroue.

The serpent-slayer, a bronze by Thiebaut.

A waver-boat, by Searle.

Models of astronomical instruments from the Royal Observatory, Greenwich, and by Secretan, for the Imperial Observatory, Paris.

Model of Messrs. Chaix's printing-office, Paris.

Ornamental furniture, by Holland and by Trollope, London.

Oster's crystal candelabrum.

Wood-carving from Rouen.  
Eagle-slayer, in bronze, by the Coalbrookdale Company.  
Eagle and kid, bronze, by Vittoz.  
Immense sheet of glass, in a frame, from St. Gobain. Height, about 17 feet 7½ inches; breadth, about 11 feet. Comfortable seats are placed on each side of this remarkable object, which takes, as a rendezvous, the place of Osler's crystal fountain in Hyde-park.  
Suit of armour on horseback, by Granger, Paris.  
Bayley's bronze grate.  
Gigantic bronze flowers and plants, for ornamental purposes, by Villard, of Lyons.  
Other bronze ornaments, and two lanterns for lighthouses.  
The ornamental cases, on either side of the nave, are in the following order:—

*On the left side, from the west end of the building.*

Case of French machinery.  
Objects in zinc, by the Veille Montagne Company.  
French agricultural trophy.  
French military trophy.  
Case of Lyons silks.  
Philosophical instruments.  
Denière's splendid display of bronzes.  
A mixed collection of jewellery, flowers, feathers, &c., under the title "Industries de Paris."  
Choice glass and porcelain.  
Woollen fabrics of Paris.  
Lefèbvre's lace and point d'Aleçon. This case also contains a shawl, belonging to the Empress Eugénie, made of the black lace of Bayeux.  
Glass, from St. Louis Cléchy, and Baccarat.  
Ornamental furniture, by Tahan.  
A superb display of bronzes, by Barbedienne.  
Carved furniture, by Jeanneline, Paris. A closet for guns, richly and appropriately carved with sporting subjects, has been purchased by the Emperor.  
A mixed collection of Parisian manufactures, called "*Industries Parisiennes, objets d'art et de fantaisie.*"  
Brass cannon and small arms, made at the Imperial Factory.  
Decorative sculpture, fire-place, &c., by Huber, Paris.  
Display of printing, by Pion, printer to the Emperor.  
Musical instruments, by Pleyel, Blanchet, and Erard.  
Small organ, by Cavaillé-Coll.

The whole of this side, from one end to the other, is French. The southern side of the nave is divided between several nations, and is arranged in the following order:—

*On the right side from the west end of the building.*

PRUSSIA:—  
Embroidery and tapestry, by Heitel.  
Objects of ceramic art, by Villeroy.  
Lusters and porcelains, by Heckert.  
Beautiful display by the Royal Porcelain Manufactory of Berlin.

AUSTRIA:—  
Bohemian glass and porcelain.  
Four stands of glass and objects of ceramic art.

BELGIUM:—  
Belgian woollen fabrics.  
Van Halle's sacerdotal embroidery. This case has justly caused much remark.  
Wax figures, the size of life, are dressed up to represent Our Saviour bestowing the keys upon St. Peter.  
Guns and small arms from Liège.

AMERICA.

THE UNITED KINGDOM:—  
Wolverhampton case of japanned and tin ware.—Without exception, the most insignificant display in the nave.  
Bradford and Halifax worsted goods.  
Birmingham display of Bettridge's *papier maché* and Smith's gilt lamps.  
Glasgow muslins, by Dalgleish and Falconer.—A magnificent display.  
Copeland's splendid collection of porcelain and pottery.  
A similar collection by Rose and Daniell.  
Collection of Manchester goods.  
Sheffield hardware. Hoole's grates.  
Collection of embroideries from Ulster in Ireland (spelt *Uster*.)

Leaving the nave, and proceeding under the gallery down the passage at the east end—on either side of which will be found decorative sculptures in marble—we turn towards the left into the French division of the ground floor. The whole of the northern half of the ground floor is occupied by French exhibitors.

The north-east corner of the building is occupied by streets of cases, in which the various French exhibitors of articles of clothing and of personal use are grouped together. They occur something in the following order, and may be called, Stays-street, Shirt-street, Stocking-street, Clothes-street, and Wig-street. Against the wall are furs. In the extreme corner are sixteen rows of cotton and woollen textiles and yarns of different descriptions.

Turning up the north side, the first object that strikes us is the display sent by Lemmonier, the celebrated working jeweller in human hair. The most extraordinary portion of this is a life-size group, representing a falcon descending upon a duck and her young, which are attempting to seek the protection of the sedges on the bank of the pool, the whole of which is entirely composed of human hair, or, as M. Lemmonier (who is a better worker of hair than writer of English) informs us—"Executed human hair entirely;" a legend which might lead the unwary to suppose that Mr. and Mrs. Manning, Tawell, Rush, *et hoc genus omne*, had supplied the necessary materials for the group.

The arrangement of the ground floor on both sides of the nave needs explanation. Behind the cases fronting the nave are courts, and behind these again three main avenues, with intersections. The reader should bear this in mind as he follows us.

Up the north side the courts occur in the following order:—

A Court of Printing, with specimens from the *Imprimerie Impériale*, and in the avenue behind it ivory carvings, meerschaum pipes, and brushes.

A Court of Carving and Decoration, in which the more notable objects are Pradier's statuettes and a beautifully-carved ivory casket by Moreau; also a copy of the Venus of Milo and some very accurate imitations of fruit by Ledion. In the avenue behind are ivory carvings, canes, parasols whips, and sticks.

Court of Art and Decoration, flower-stands and toys, dressing-cases, and work-boxes. In the avenue, toys, dolls, and carvings. Since our visit some mechanical toys have been introduced, and are thus described by a writer in *Hogg's Instructor*: "Dolls, musicians, monkeys, rabbits, sheep, and dogs, run about, scrape the fiddle, bleat, bark, and wag their heads, to the intense delight of a dense crowd of beholders. The most remarkable of these curious exhibitions is that of Boutems, who has a Turkish smoker, that sits on a divan, smokes his narghile, sending out the smoke in fragrant spirals, rolls his eyes, turns his head, and replenishes his pipe when the tobacco is exhausted; a little theatre, where a dancer on the tight-rope performs her fascinating antics to the music of a tiny orchestra; and a rocky garden, where stuffed birds fly about under the trees, opening their beaks, flapping their wings, and warbling as sweetly as they did of yore, while butterflies and beetles hover above the flowers, and a glass fountain meanders in the foreground among moss and lichens. The latter of these toys, as also a great porcelain vase, filled with flowers, and covered with birds and butterflies, are clocks, the birds singing and flying, the butterflies waving their wings, and all the other accessories performing their share in the movement before the clock strikes the hours."

Court of Glass; crystals of every description, and from all the principal seats of the manufacture in France; articles in enamel; fine blue glass vases from Cléchy, and crystals from Baccarat, Villette, St. Louis, Lyons, Portieux, and Meisenthal. Toys in the avenue behind.

Court of Jewellery and Silversmith's work; galvanoplastic and plated ware. In the avenue, plated goods.

Court of Ceramics and Pottery; containing wares of every variety, from the simplest to the most costly. Here is a rose-water fountain in ruby glass, which has been purchased by the Emperor. In the avenue, fans and screens.

Three large Courts of Bronzes and *objets d'art*. The splendid displays of Susse frères, Marchand Barye, Delafontaine, Charpentier, Graux-Marly and Boyer, are beyond all praise. The ecclesiastical ornaments of Foex are also of the highest merit, and some splendid bronzes, by Eck and Durand. This is decidedly one of the most perfect series in the Exhibition.

In the avenue behind the bronze courts are boots and buttons, woollen fabrics, wools and yarn, up to the extreme western end of the building. Blankets, carpets, and the coarser woollen fabrics, here abound, not without a sprinkling of finer stuffs, such as broad-cloths and worsted goods. Those interested in fine spinning will find some cases of Lille thread, and the best fine yarn for lace, ranging up to 720's count. Some of these specimens are spun of Algerine cotton. There are also some cases of spun flax, flos silk, and combed wool, from Lille and Roubaix. Messrs. Monchain, of Lille, send some superlatively excellent specimens of the first. The extreme corner of the building is almost entirely occupied by the productions of Roubaix. Messrs. Casse, of Lisle, have a splendid show of damasks, and the cambrics and sheetings are well worth notice. Adjoining the Roubaix collection are the cases from Tourcoing, famed for its cotton spinning and cotton manufacture.

We now turn up this second avenue towards the eastern end, and pass through the splendid shows of broadcloth contributed by Abbeville, Romorantin, Angers, Bischoffsheim, and Nancy. To these succeed the beautiful worsted stuffs of Rheims, the merinos, fine flannels, and casimirs. The French manufacturers succeed in giving to this class of goods a softness of texture and a brilliancy of dye which our own manufacturers strive in vain to imitate.

After this we come to quite a street of porcelain, in which the ceramic wonders of Chantilly, Bordeaux, Vierzon, and St. Gaudens are well displayed and thoroughly illustrated. Crossing the avenue of the grand entrance, we notice some capital specimens of *terre cuite*, and also of that very elegant ware, now becoming very popular in England, called Rubelles.

Continuing down the second avenue, we pass through a street of glass; shades, globes, sheets of window glass, bottles, lying around in abundance. Some beautiful specimens of blown glass from Villette merit attention. A series of fifty-two glass shades, one within another, is very curious; and a monster shade, labelled "*Produit par le soufflet de l'homme*," which gives us almost as good a notion of the vigour of human lungs as a note from the capacious organ of Lablache. In a small recess near this will be found an object which attracts great admiration. It is a mirror framed with glass, the frame being composed of the most beautiful and delicate flowers, and other ornaments, executed in glass with the blow-pipe. Thence to some snug little corners full of photographs, among which are some *chef-d'œuvre* of the art of Thompson, Mayer, and Pierson; among other beautiful specimens from the *atelier* of the latter will be found photographs of the Emperor and his Imperial consort. There are also some good photographs of architectural subjects by Bisson and Diederi. Side by side with the photographs are some fine series of engravings, *taille douce*, and colour-printing; and these are interspersed with specimens of typography, and some fine examples of bookbinding. These continue to the end of the second avenue.

Arrived at the eastern end, we turn up the third avenue, and again travel westward. Now our course is through rich laces from the Pas de Calais; fine table-linen from Pau; cotton-prints from Mulhouse; sail-cloth and ropes, from St. Denis. Nearing the great entrance we once more find ourselves among the ceramics, the *terres cuites*, and the rubelles, diversified, near the wall, by the less ornamental but more useful ware of which bricks and drainage-tiles are composed. On the wall itself are some very good specimens of enamelled tiles. Further on are retorts, crucibles, and other pottery ware used in chemistry. These passed, we find ourselves once more among the woollens. Here are the rich fabrics of Amiens, and Biétry's magnificent case of Cashmere shawls, in which may be seen a pattern chosen by the Empress Eugénie, after a concourse of

the shawl-makers of France, and now being manufactured for her own especial wear. This pattern was designed by *Berrus frères*. Further on, are some fine collections of cloth, from Elbeuf and Louviers, and against the wall is a nook, filled with what is perhaps the richest cloth series in the Exhibition—namely, the collection sent by the Sedan manufacturers. For fineness of texture and lustre of surface nothing can surpass the specimens here exhibited.

We now cross the avenue at the west end of the building (admiring, as we pass, the rich collection of Bavarian glass, with which it is lined), and so reach

#### THE SOUTH SIDE OF THE GROUND-FLOOR.

The first courts are filled with toys from Stuttgart, Biberach, and Wurtemburg. Those who remember the great Exhibition of 1851 will recognise old acquaintances in the *comic animals*. Wurtemberg also contributes a good show of cutlery and carpenters' tools, japanned and block-tin hardware. Stuttgart has a little court filled with pianos, objects of decoration, an organ, clocks, and books. Through this we reach the display of fine broadclothes from Saxony, in which twenty-four manufacturers sustain the honour of the speciality of its trade. Against the western wall is the Bavarian collection; a few gems by Merk, jeweller to the King of Bavaria, musical instruments, portmanteaus, and inlaid floors—such are the more conspicuous objects here. Some convex and concave mirrors, by Kalb, of Nuremberg, attract by their strange distortions of the human face divine.

We now take the large courts in order as they line the southern side of the nave. The first division is allotted to the Zollverein. In the first court will be found part of the Baden collection, and some fine china, faience, and stone-ware from Frankfort-on-the-Oder. The next contains a magnificent display of cutlery and small arms from the celebrated forges of Solingen, in Rhenish Prussia; also fine plated goods, church ornaments, specimens of amber, and some admirable plated ware and galvano-plastics, by Freideberg and Vollgold, of Berlin. Here, too, is an equestrian statuette of the Emperor of the French, modelled by Gustave de Gericke, of Aix-la-Chapelle; gaudy, but a likeness. Also a very pretty folding-screen, in papier maché, from Berlin; and a 12-pounder cannon, in cast-steel, from Essen, in Prussia, judged to be a very fine specimen of casting.

The next court is Austrian, and contains some very fine specimens of printing, engraving, and photography; botanical nature-printing; a trophy of musical instruments; jewels by Grohmann, jeweller to the Emperor of Austria; and some very choice specimens of ornamental binding by Girardet of Vienna. The second Austrian Court has an immense stand of crystals and ceramics in the centre, from Bohemia, Hungary, Vienna, and Milan; woollen and cotton fabrics line the walls. The next court is Belgian, and is, for the most part, filled with the fine woollen fabrics of Verviers, Liège, and Brussels. A tent, with Liège cannon, and a stand of Liege small-arms, make a plain, but substantial display.

At the time we visited the Industrial Exhibition, the space allotted to America, which was hereabouts, was a desert waste; offering nothing worthy of remark, except rough boards and unopened packing cases. Judging from the catalogue, the display, now it is arranged, is not very dissimilar to that sent to the Great Exhibition of 1851. The useful appears decidedly to predominate over the ornamental to a very marked degree.

From the limits of America to the eastern wall, the space is exclusively English. The first court is exclusively occupied by Elkington's splendid display in electro-metallurgy; the next court contains Tunbridge Wells and Huddersfield cloths, and Birmingham small-wares and hard-wares. The third English Court contains Glasgow muslins and embroideries, table-linen and other flax and cotton fabrics, with two large stands of Staffordshire potteries in the centre, consisting of the splendid displays by Minton, Copeland, Rose, Daniell, and Wedgwood.

These porcelain displays form, perhaps, the single series of manufactures in which England has done best; and herein, it must be confessed, she has taken foreign competitors by surprise. The correspondent of *Hogg's Instructor* gives an excellent *résumé* of this display:—"Among the things displayed by Rose and Daniell, are various trays, tazzas, and plates, imitating the old enamelled copper ware, so highly esteemed a couple of centuries ago; a magnificent dessert set, with centre pieces, in turquoise blue, with richly embossed gold wreaths, exquisite paintings and Parian figures in the plinths; a table-top in sepia on a gold ground; and an exquisite tête-à-tête, with tray, in white porcelain, covered with tiny bunches of violets and lilies-of-the-valley, of which the Empress has repeatedly expressed her admiration. Copeland has a large collection of his admirable busts and statuettes, together with a magnificent colossal vase, several jewelled verulam bottles, of extreme delicacy and beauty, some very elegant plates and table-wares, and cut glass of remarkable whiteness and purity. Wedgwood exhibits a large collection of his exquisite cameo-ware on blue ground—the reliefs of many of the objects being of wonderful delicacy and finish—of his beautiful Etruscan earthenware, and the fine ironstone china for which he is so deservedly celebrated. After these houses, who are more especially devoted to the costlier species of ceramic production, come the houses of Ridgway, Mayer, Podmore and Walker, Harding and Cockson, Pratt, &c., who are especially given to those cheaper and more substantial branches of earthenware which are unknown in this country, and which have consequently excited a veritable *furore* among the Parisians. The handsome engraved and printed toilet and dinner services, so brilliant, durable, and cheap, have been bought up as soon as unpacked, and in some cases a score or two of orders have been taken at once for certain favourite patterns."

The fourth court contains Sheffield cutlery in the centre and plated goods; a case of very beautiful and superior long-cloth, manufactured by Mr. Hollins, of the Royal Sovereign Mill, Preston; Dunfermline damasks and table-linen (notably the displays of Messrs. Erskine and Beveridge); and Belfast linen. This is the last of the front courts.

Taking the first avenue behind the courts from the west, eastwards, we find specimens of Solingen cutlery (notably a bar of steel weighing 100 kilogrammes—nearly two hundred-weight English); gilt cornices from Iserlohn; cotton and flax fabrics from Bohemia and Moravia; excellent damasks and table-linen from Freywaldsen in Moravia; and twine and nets from Reichenberg in Bohemia; Belgian cloth, and various articles from Brussels and Ghent. Woollen fabrics from Aberdeen succeed in due order, and Glasgow calicos and muslins. Of the latter Messrs. Black show a very fine collection. Through Glasgow carpets and finer woollen fabrics and Dundee flax fabrics, we come again to the east end of the building. Here against the wall will be found Berrington's organ and Erard's pianos; and here it is (inconvenient and insufficient as the space may be) that the amateurs of music must throng to hear the performances upon these fine instruments. A model of Hullah's singing-class at Exeter Hall, some cases of guns and pistols, Moxon's painted imitations of fine wood and marble, Farlow's fishing-tackle, and a great number of engineering models, are the most conspicuous objects in this portion of the building. Among the latter are to be noted a fine model of Brunel's iron bridge over the river Tamar at Saltash, and Stephenson's Britannia-bridge; also a ground-plan and model of the new Islington cattle-market. Through Kendal and Rochdale woollen fabrics, we now pass into the great square occupied by the Manchester Committee, in which, displayed in cases and upon counters, will be found a perfect collection, illustrating the cotton fabrics of the Manchester district.

Turning up the building, westward, and passing down the second avenue, we find some splendid specimens of Sheffield cutlery, Glasgow shawls, Bradford and Halifax stiffs, Birmingham hardware, and London stoves. Turner's large and curious-looking case of needles exhausts every variety of that useful implement. Through the United States, and into the Liège cutlery and hardware, we come to some excellent flax fabrics from Liège and Ghent, and a supplementary series of Belgian woollens. An inner Viennese court contains a miscellaneous display of canes, parasols, accordions, clocks, cotton yarn, fancy goods, wax-works, buttons, pipes, cutlery, bronzes, and a thousand different trifles, for use or decoration. This brings us into the Baden department once more, where again we turn our faces towards the east, and pass down the third avenue against the wall. Here we pass through some good series of cloth from Rhenish Prussia, into a court of decorative furniture from Berlin. The most noticeable object here is a table worked in coloured glass beads, and covered with plate-glass containing portraits of Frederick the Great, Schiller, Napoleon, Goethe, Voltaire, Washington, and Shakspere. In the same court is some light, pretty, and apparently strong furniture, made of canes and reeds, by Fischer, of Frankfort-on-the-Oder. The prices affixed to the specimens here exhibited are remarkably low; and we observe that most of them have been already secured by the Princesses Matilda. In the avenue is an extensive series of buttons from Liebenschied, in Rhenish Prussia, and cloth from the same district, very abundant. A court of Berlin toys, canes, carvings, &c. succeeds; and here will be found the battles of the Alma and Oltenitz, with tin soldiers, and horses, cannon, and herbage of the same material. Excellent cloth from Westphalia, patent safes by Arnein of Berlin (very like Milner's), Dusseldorf and Elberfeld cutlery, and a fine series of Aix-la-Chapelle cloth, come next in order. Against the wall are some beautiful specimens of Vienna furniture, especially some very elegant iron bedsteads by Scherer, of Berlin, and over which the following very German-English inscription is written: "Manufactures of bed-wares, and possessor of an imperial and royal exclusive privilege for manufacturing of elastical beds and such like things requisite of hollow-drawn forged iron." Specimens of photography, printing, and bookbinding from Vienna, of beautiful cloth from Reichenberg, Jaengenberg, and Brimmo, bring us once more into the Belgian department. Here will be found some good furniture, plain and in marqueterie, tiles and pottery, grates, and flax fabrics from Courtrai. Next succeeds the display of the Veille-Montagne Zinc Company, until woollens from Worcester and Leeds tell us that we are once more in England; and hardwares from Wolverhampton and Walsall come next in order. Cottam and Hallam's beautiful gates are here much admired; and in a line with these we perceive an immense collection of locks, over which the well-known names of Hobbs, Chubb, and Bramah figure conspicuously. Further on are the beautiful cases in which Bradford and Halifax illustrate their rich and varied manufactures, from the soft merinos to the lustrous alpacas. Then comes Chance's unpretending but useful display of glass, and Crossley's carpets attract attention from the wall; beneath which some beautiful furniture in slate, made to imitate marble, according to Magnus's patent, and a handsome billiard table of the same material. Spiers's papier maché stand is the next object of note, and some fine specimens of marqueterie and carved furniture by Trollope and Holland, and also some very beautiful ornamental furniture by Craze and Valles, by Morand and Boyd. The last and most conspicuous object on this part of the ground-floor—indeed, one of the gems of the whole exposition—is Minton and Wedgwood's splendid collections of Staffordshire potteries. This vast and unparalleled display of porcelain, biscuit, cream-coloured ware, pottery, and enamelled stone ware, encaustic and enamelled tiles and jasper ware, attracts crowds of admiring visitors; and the number of purchases already made by Parisians of wealth and acknowledged taste is a practical proof that the excellence of the Sévres manufactures is not so pre-eminent as to throw the beautiful products of the Staffordshire ovens quite into the shade.

The ground-floor of the Palais being now quite exhausted, we pass through the Manchester Court, and ascend by the flight of stairs in the south-east corner of the building into

#### THE GALLERIES.

The landing of this staircase receives light through fourteen beautifully painted windows of English manufacture. Beneath the cornice are gilt medallions bearing the names of eighteen English colonies.

Depending from the ceiling are two very beautiful chandeliers of English manufacture—one of crystal, and the other gilt. On the middle

of the landing stands a lantern-shaped case, sent by the colony of Victoria, containing some very rich specimens of gold in all its forms and conditions, whether mixed with quartz, in solid nuggets, in dust, cast into bars, or stamped into the more familiar form of coin. An immense specimen of ore, almost entirely composed of solid virgin gold, occupies the centre of the collection.

On entering the gallery, the visitor finds himself in the East Indian department. The articles forming this collection have been contributed by the Honourable East India Company, and are computed to be worth about 60,000*l.* The cases in which they are contained are built with great taste to match their contents, and some are of Indian manufacture. A beautiful divan occupies the centre of the floor; the carpet of rose velvet, fringed with silver and embroidered with a flower pattern in silver and gold; the huge pillows, the fan, the hookah, and the punkah, are all suggestive of that clime where repose is the most perfect pleasure of the senses. A canopy, of the same material as the carpet, supported by four richly-painted poles, completes the picture. Further on, is a tent, containing some very beautifully carved furniture and choice carvings in ivory. Several large cases are filled with textures of Indian manufacture, from the heavy drapery of the much-prized shawls, to the filmy but not less costly muslins of Dacca, poetically but not inaptly called "woven wind." One or two specimens of Cashmere shawls of great excellence will not fail to attract the attention of the ladies. Besides the articles already referred to, this department contains a large and various selection of the accessories of Indian life: elaborately carved furniture, cabinets, pagodas, saddles, palanquins, weapons of war, jewellery, domestic utensils, tiger and leopard skins, and a variety of other objects, lie around in abundance; some very rich specimens of carpets depend from the cornice. An attempt has been made to introduce a little ethnology, by exhibiting models of a few natives selling sweetmeats and so forth; but this is not done to any great extent. Great credit should be given to Dr. Royle—to whom, with the assistance of Mr. Digby Wyatt, the arrangement of this department is due—for the admirable taste displayed in the disposal of it. From the peculiar architecture of the cases, and the natural manner in which they are grouped together, the whole collection has quite the appearance of an Eastern Bazaar; and it has been happily remarked that the visitor might almost believe himself to be gazing upon some real scene in Delhi, Benares, or Lahore. Though neither so extensive or so valuable as the collection exhibited in 1851, the present reflects great credit both upon the East India Company and Dr. Royle. At the time we visited Paris the arrangement of the collection was not complete; but now that it is, and that its merits can be better tested by comparison with the other parts of the Exhibition, it still continues to be one of the most attractive and interesting in the Palais. Not many days ago, the local correspondent of the *Times*, struck with the beauty of the Indian Collection, writes in its praise:—"Side by side with articles of furniture, richly and fantastically carved, you see a complete model of the Court of Justice of Masulipatam—the judges seated on the benches, and the counsel pleading before them. Judging from these specimens, the museum of the Company must be rich indeed in such curiosities—the gifts of tributaries or the spoils of the vanquished. We see the arms of the warrior, the gorgeous stuffs of silk and gold, the transparent tissues which covered but scarcely concealed the limbs of the Bayaderes, the pipe of the Rajah, the tent under which the voluptuous Princes of Nepaul may have reposed, the carved benches, inlaid tables, the coffers incrusted all over with ivory, and which may have held the ransom of an emperor, the soft and yielding divans, and couches of the deepest ebony, worked in garlands of foliage, fruits, and flowers."

Passing out of the Indian department, we now find ourselves in the full tide of civilisation. It is no longer "barbaric pearl and gold" that challenges our admiration, but the beautiful jewellery of Hunt and Roskell, of Hancock, and of Garrard. The large case exhibited by the first-named firm contains a collection of which the estimated value is little short of 100,000*l.* Some beautiful pieces of presentation plate manufactured by the firm occupy the centre of the collection. One of these belongs to Lord Ellenborough, and another was presented to the late Sir Charles Napier on the occasion of his last return from India. A shield and two vases in oxydised silver, designed by Vechte, challenge especial notice. One of the vases has been ordered by her Majesty and the other by the Prince Consort. The gems in the case are exceedingly valuable. One bracelet alone, containing two diamonds of immense size and perfect water, is valued at 12,500*l.* A bouquet of diamonds, very elegantly designed, is worth 4700*l.* A brooch composed of two enormous sapphires, 6500*l.* A set of pearls, 6880*l.*, the necklace alone being worth 4300*l.* A suit of sapphires (the property of Lord Ward) is estimated at 10,000*l.*; and a very beautiful suit of emeralds at 4750*l.* A suit of pink pearls, of very rare tint and shape, is valued at 5000*l.* In this case, also, the George and garter are displayed, so that Frenchmen will have an opportunity of here inspecting the decorations of the order so lately conferred upon their Emperor. One of the most beautiful objects in the case is a portrait of the Queen upon enamel by Haslem, surrounded by a frame of oak leaves and gold acorns. Next to Hunt and Roskell's stands Hancock's collection, containing some valuable pieces of plate of very chaste design. Garrard displays some very fine gems, and also some magnificent specimens of table plate. A large silver fountain, partly gilt, represents the halt at an oasis in the desert. Arabs, horses, the fountain itself, and the tall spreading palms overhead, are designed with artistic skill. A short distance beyond may be found five immense pieces of silver plate, exhibited by the Goldsmiths' Company. These form a series, intended to symbolise the history of the craft, from the first smelting of the ore to the refined labours of Cellini and other masters of design. Many other cases of plate and jewellery will be found in this neighbourhood, to which we cannot now more particularly refer. The Irish jewellers have some very curious designs in imitation of antique jewellery, and also ornaments made of bog-oak. Here, too, will be found some specimens of Irish malachite and native emeralds—proving that it is no mere poetic figure that has bestowed upon Ireland the title of the Emerald Isle.

The great width of the gallery (about 85 feet) compels us to take a very devious course. We pass through cases of cutlery, hats, waterproof

clothing, and stationery, until against the wall we find De La Rue's extensive display, and the envelope-folding machine, which bids fair to attract quite as much attention here as in Hyde Park. In this neighbourhood we recognise many familiar names. The useful and substantial Meechi displays, side by side with the more luxurious Asprey, the necessaries and luxuries of the toilet. There are also some dressing-cases by West and Leuchars, fitted up in a style of princely magnificence. Further on we find a large case filled with the waxen wonders of the Montanaris; the same Mexican horsemen, the same wonderful Indians, and the same seraphic dolls (life-size), which in 1851 used to throw children and ladies into admiring extacies. Returning towards the front through Sangster's parasols and Dent's gloves, Glasgow muslins (a splendid case), and Paisley shawls, we come upon several large cases representing the Nottingham lace and hosiery trades. Still more forward is a rich collection of Irish poplins, and some very tempting specimens of Dublin lace and Irish point. The wall compartments up to the southern staircase are almost entirely occupied by specimens of lithography and the photographic art—the best specimens of the latter having been selected from the collection lately exhibited in Suffolk-street. Claudet has a beautiful case of stereoscopes, which is very ingeniously constructed. The case is of carved boxwood, and octagonal. Eight pairs of sights are set upon a level with an ordinary man's eyes, and a little button affixed to each will effect four changes of object. In one of these compartments is a case of those delicate limetree carvings which attracted so much attention in 1851; and we would especially invite attention to some dead game carved by Mr. T. W. Wallis, of Louth in Lincolnshire—though why the same partridge which formerly figured as an English bird should now appear as a *Perdrix Francaise*, we do not well understand. In another compartment are a set of beautiful stereoscopic portraits by Cundall, well worthy of notice. One entire wall compartment is occupied by the survey maps of Great Britain published by the Ordnance.

From hence up to considerably beyond the south staircase (which is the limit of the English gallery space) little beside empty boxes and unfinished cases was to be seen at the time of our visit. Some cases of acoustical and philosophical instruments, and Folliot Osler's self-registering anemometer, stood, indeed, prominently conspicuous. The greater part of this deserted space was destined to receive the articles sent by the United States.

Passing the south staircase, which is lighted by some very beautiful windows of French and Belgic manufacture, we come to the square block of gallery occupied by the Belgian exhibitors. Like the Americans, the Belgians pay a great deal of attention to the utilities of life; and it is through such objects as boots, scrubbing-brushes &c., that we make our entry into the country capable of producing such highly artistic fabrics as Brussels point. Further on we find some beautiful specimens of this choice material, and specimens of very rich embroidery by Melotte, of Brussels. One piece of gold embroidery upon crimson velvet, representing the arms of England, France, and Belgium conjoined, deserves great praise. Among other noted objects in this compartment, we may specify the case of rich fabrics exhibited by the Compagnie des Indes, and an extensive and well assorted selection of porcelain, crystal, and biscuit, by Cappellemens. Some cases of Courtrai and Menin lace, and ecclesiastical robes richly embroidered by Denis, of Brussels, are also deserving of notice. Near the wall will be found a small, but rich case exhibited by Jean Dufour, jeweller to the King of the Belgians, and containing diamond tiaras of great value, and a brooch, composed of very large amethysts and pearls. Upon the walls are arranged Brussels carpets of every variety of tint and texture. The specimens exhibited by the Royal Carpet Factory at Tournai are arranged in the form of a pavilion. Returning towards the front of the gallery, past Vanhoey's furniture trimmings and some cases of Belgian printing, we come behind the great clock, exhibited by Colin, of Paris. Fronting the nave this complicated piece of mechanism shows nothing but a clock-face of a proportionate size; but behind are dial-faces, telling not only the day of the week, the quarter of the moon, and the Bissextile year, but also the present time in eleven of the great capitals of the world, including Saint Petersburg, Rome, London, New York, and Pekin.

The next division of the gallery is the Austrian; and in this the long case against the wall, filled with *Soieries de Vienne*, will probably prove the most attractive object. This case, which is about thirty-five yards in length, is entirely filled with the choicest and most beautiful silks, velvets, brocades, plashes, gauzes, and satins, arranged with considerable taste; and it presents, after the Lyons collection, the richest series of silk manufactures in the Exhibition. It is a remarkable fact that, although the English trade can only supply thirty names to represent Class 21 (*Industrie des Soies*), the Austrians have contrived to supply one hundred and seven; and, even if it be objected that some of the English names are included in the Manchester Committee, that only represents sixty manufacturers of all classes, and if added in its entirety will not make up the deficiency. Some cases of Viennese ribbons, and a collection of chintzes and printed muslins, should also be examined in this department. The Prussian Gallery department, like the Austrian, is chiefly filled with textile fabrics. A great deal of space is occupied by the linen manufactures of Bielefeld in Westphalia; and the excellent specimens of table damask and body linen here exhibited deserve a careful examination. A series of embroidered shirts, by Goldbeck, of Berlin, seems to exhaust every whimsical variation of that garment, whose fashion changes almost as often as itself is changed. Each separate specimen is priced, and we have no doubt that the collection will prove very attractive to the dandies of all shirt-wearing nations. Of course the Prussian collection would not be perfect without a proper representation of Berlin wool and its results, Berlin tapestry. Of the latter, some very fine specimens will be found suspended against the walls. Among some very fine patterns will be noticed one which is likely to become popular, representing the two Empresses of France and Austria, and her most gracious Majesty Queen Victoria. The likenesses are very good.

In the south-west corner of the gallery will be found the small compartments set apart for Wurtemburg and Saxony; but, with the exception of some embroideries exhibited by the former, and superfine cloth

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by the latter, nothing was contained in them worthy of note at the time we visited the Palace.

The windows of the south-west staircase are covered with painted blinds from Berlin; and, in the centre of the landing, against the wall, will be found the stall of the celebrated Jean-Marie Farina, where a smart Parisienne is in constant attendance to perfume the handkerchiefs of all comers. Those who have visited Cologne are, of course, familiar with the rival claims of the Farinas. In the Great Exhibition it is very curiously illustrated—there being not less than eleven different Farinas exhibiting Eau de Cologne, of whom nine call themselves Jean-Marie. Which is the true Dromio?

Upon this staircase will be found capital refreshment, and Allsop's pale ale in bottles; though it must be admitted that the latter is sold at something like the price of champagne.

Returning into the gallery, and turning up the west end, we find near the wall a tent, filled with ornamental furniture from Hamburg, including a swing-glass, framed and ornamented with deer's horns. Upon a table in this tent is a curious ornament, representing fruit, made of ivory and gum copal. Close to this will be found a highly curious specimen of embroidery in hair, resembling at a short distance an engraved mezzotint portrait of the Empress Eugenie. The patience and accuracy displayed in this little piece of work are marvellous.

The compartments allotted to Denmark and Sweden are next in order. Some furniture in the former compartment is worthy of note, especially a bookcase by Hansen of Copenhagen.

The space occupied by Holland is next in order. Against the wall, forming the centre object of the western extremity, is a pavilion of Delft carpets, closely resembling Turkish both in texture and colour. Some good furniture and papier maché from Amsterdam will be found towards the front.

The Swiss department, which succeeds next in order, contains objects of the highest interest to all who admire the beautiful in art. Nothing can exceed the extreme richness and delicacy of the laces and embroideries here exhibited. The embroidered muslins and batistes from Thal, exhibited by Bäenziger; the dresses and peignoirs by Delphierre of Lauzanne; a window-blind by Tanner and Koller, representing Napoleon I. receiving his nephew at the realms of celestial bliss (a flight of the imagination susceptible of more interpretations than one); and the rich and numerous embroideries of Altherr, of Appenzell—some of the curtains bearing floral designs of different colours, thrown up from the surface in crochet and producing the most charming effect, by contrast with the delicate white ground—all are worthy of the highest admiration; and as the visitor ponders awhile over these delicate results of patient skill, he will remember that it is not to machinery, but to the cunning fingers of Swiss women, that they are almost entirely due.

Among other curiosities of embroidery, all worthy of notice, we would direct special attention to a case exhibited by Staheli-Wild of Saint-Gall, containing specimens of point embroidered in relief. This is quite a novelty in the art of embroidery, and produces an extremely rich and beautiful effect. Many other things will be found in the Swiss department well worthy examination. Some beautiful straw plaiting, a court of Zurich silks, a beautiful display of Bâle ribbons, and the watches of Geneva, may be specified.

The landing of the north-west staircase is entirely lit with French painted windows, some of which are very beautiful.

The north gallery, with the exception of small spaces at the west end set apart for Spain and Portugal, and at the east end for the States of the Church and Sardinia, is filled with the finest textile fabrics of French manufacture. Here will be found the richest collection of silk textures probably ever brought together at one time. The magnificent display of the Lyons manufacturers naturally takes the lead in the collection; but Bourdeaux, Toulouse, the Ardèche, St. Etienne, Tours, and Paris itself, are all well represented. The extent of the collection may be inferred when we state that class 21 (*Industrie des Soies*) is represented by 507 French exhibitors, of whom Lyons alone supplied 135. In the north-west corner of the gallery will be found some very valuable and interesting collections of silk in its various states, from the cocoon to the sleeve or skein, as prepared for weaving. Upon the excellence of the preparatory processes the perfection of the manufactured article must mainly depend; and the French manufacturers have taken especial care that these should be properly represented. No less than 172 exhibitors have undertaken the illustration of all the preliminary processes before the silk reaches the loom. To attempt any description of the different specimens which challenge admiration in the cases of manufactured fabrics would be an endless task. Every colour in nature, blended with the most delicate taste, from the pale tints of the *glace*, to the brilliant contrasts of the most gorgeous brocades; every variety of surface, from the bright shimmer of the gauzes to the rich deadness of the velvets; every texture and every quality, turquoises, barbages, lustrines (lustrings), gros de Naples, cloths of gold and silver, taffetas, crapes, satins, shawls, scarfs, and ribbons, in endless variety, are there, and in such abundance that the cases, which line the wall from one end of the gallery to the other, and which cover considerably more than three-fourths of the floor-space, are filled with them. To make any selection out of so much perfection is not easy. Surrounded by such an *embarras de richesses*, it is scarcely possible not to have missed many objects of surpassing excellence. When, therefore, we mention the collections sent by Morel of Lyons, the ecclesiastical ornaments by Vanel, of the same place, and the beautiful gauzes of the Maison Silo, also of Lyons, we merely point out a few of the principal objects which attracted our own admiration.

Towards the middle of the gallery are excellent calico prints, from the department of Seine-et-Marne, and a beautiful display of the ribbons of St. Etienne.

Near the centre of this gallery is the entrance to the private apartments destined for the reception of the Emperor and Empress, or other distinguished visitors who may happen to visit the Palace. Here also is the private boudoir prepared for the Queen of England. Over the door is an ornamented portico, modelled by Cruchet of Paris; caryatides supporting

the arch and crowned by an angel and a genius holding the imperial cipher. These apartments have been completed since our visit to the Exhibition and we are compelled to quote the description of them (doubtless excellent) given by a writer in *Hogg's Instructor*:—“The walls of the drawing-room are hung with white satin, those of the boudoir with pink *moiré antique*; the furniture in gilded, the mirror is solid silver, furnished by an eminent English silversmith; the chairs, sofas, and screens, are of the richest Beauvais tapestry, the window-curtains of rich lace and embroidery, and the floors are covered with a carpet of the richest white silk from Lyons. A paper-weight used by Napoleon, at St. Helena, and various other interesting objects, have been placed in this little temple of luxury, to which admission is given by special tickets obtained from the upholsterers who have fitted it up. The beautiful wheel-chair presented to the Empress, by Prince Albert, on her visit to Sydenham.” A little further on is the north stair-case, which only contains the large window in the centre of the façade, also painted by Marchand. Whatever may be the merits of this artist, variety is certainly not included in them, for we have again the same eternal female figure, with Art and Science, two chubby but not very intelligent youths, seated at her feet. In the centre of the landing stands a curious sun-dial, by Desautes, representing a volume of *Heures* upon a lectern.

Returning into the gallery, and walking towards the centre, we come upon a case sent from La Belle Lingerie, Rue Castiglione, containing a complete trousseau, marked at 3000fr. A little further on is the beautiful embroidered robe, intended as a present from the Empress Eugénie to the Empress of Austria. The work was executed under the superintendence of the Syndicate of Nancy. Adjoining this are some beautiful cases of Nancy work, including some embroidered dresses of exquisite workmanship and great price. Some cases, richly ornamented with cupids and wreaths, and filled with the choicest specimens of Valenciennes lace and embroideries upon tulle and batiste, may also here be found, and will doubtless prove as attractive to the ladies as some cases of richly-embroidered shirt-fronts will to gentlemen who care for such things. In this neighbourhood, also, is a carpet, made by Lescure of Belleville, belonging to the Empress Eugénie.

The cases in front of the gallery are for the most part filled with jewellery and ornaments. Among these the cases exhibited by Lemoine and by Jarry are very conspicuous. An exquisite bouquet of diamonds is sent by Mellerio, Rue de la Paix.

Further on in the gallery, a series of shirt-fronts, more extensive in every sense of the word than the former, cannot fail to arrest the eye. Here dandyism is pushed to an extravagance which it is difficult to believe is not intended for satire. Knights in full tilt, ears of corn worked with gold thread, a swarm of bees, and the marriage of the Emperor, are among the patterns destined to adorn the bosom of the exquisite. Near this series are some good feather ornaments and artificial flowers from Mulhouse. These again are succeeded by a display which rivals in eccentricity the display of shirt-fronts above alluded to. This is a series of embroidered pocket-handkerchiefs by Chapron, rue de la Paix, in which each separate specimen is delicately grasped by a rosy hand beautifully modelled in wax. Beyond these are tapestries of Nîmes, and dresses made without a stitch by Gamalié of Nîmes. Against the wall, nearly to the east end, the Lyons silks continue.

On entering the Sardinian department, the first object which arrests the attention is a curious inlaid bookcase in marqueterie, exhibited by Claudio of Nice, which obtained a prize medal in 1851. At the top of the case is an inlaid portrait of Dante, and thirty-six panels, fixed in different parts of the case, represent scenes taken from his works. Turin sends a quantity of painting materials, a little good furniture and some richly carved mirror frames; also some silk embroidery, notable among which are some rural scenes worked in silk by Guillaume of Turin. Genoa has some beautiful silk embroideries and a display of velvets. There is also an awned court filled with mossies from Rome.

The north-east staircase is entirely lit by French painted windows, including some of the most beautiful examples of painted glass in the Palace. A few fine bronzes adorn the landing—notably an oval vase of bronze, partly gilt, with the Triumph of Amphitrite in relief, cast by Susse of Paris, and a very perfect reduction of the Venus of Milo from the same atelier. Refreshments may be obtained upon this landing.

Returning to the gallery, immediately on the left, the visitor should take notice of a case containing some ecclesiastical ornaments, very richly and finely embroidered by Lemoine of Nantes. Passing into the division occupied by the Grand Duchy of Tuscany, through Florentine silks, Tuscan bonnets, tables of pietro duro, mosaic, and scagliola, he cannot fail to perceive the immense bronzes exhibited by Papi of Florence. The proper place for the magnificent head of David, copied from Michael Angelo's celebrated statue, and for the perfect copy of Benvenuto Cellini's Perseus, is evidently the nave, which they would grace much better than nine-tenths of the objects which now encumber it. Between these splendid works, stands a curious casting of the “Aloës frutescens” taken from the plant itself. The intricacy of the foliage, and still more of the knotted roots, causes no little wonderment as to the manner in which this casting has been taken; it being plainly impossible to construct a mould in the ordinary way, so as to take to pieces when the casting was finished. The real method is much simpler. The plant itself is imbedded in plaster, and when the liquid metal is poured in, it burns up and destroys every trace of the vegetable matter, settling itself in the space left vacant; when cool, the plaster is broken away, and the cast is left perfect.

Opposite these is the collection exhibited by the Marquis Ginori, of Florence, consisting of choice specimens of pottery, majolica ware, biscuit and china. Some curious enamelled tiles in *bas relief*, and miniatures and paintings on porcelain, will repay examination. Schmid of Colle shows some very beautiful glass, and Freppe of Florence specimens of a successful imitation of the old majolica ware. In this neighbourhood stands a marble statue of a boy treading grapes, very finely executed; but why it is not in the Sculpture Gallery of the Palais des Beaux Arts does not so clearly appear.

Against the wall is some marqueterie from Florence, and specimens of

a sort of mosaic made of Sienna marble. Here also are some fine wood carvings.

The Greek department has a small but interesting collection of national weapons and costumes. Tunis, Turkey, Egypt, China, and Persia follow in due order; but, at the time we visited the Palais, nothing but the characteristic bazaar-like cases intended for the Turkish collection met the eye.

The last object of interest in the gallery is the great Sunderland case of marine models. Independently of the mechanical merit of these models (which we believe to be very great), they are pleasing objects of inspection, and the plan of inclosing each model in a separate glass cylinder renders the case conspicuous and attractive.

#### THE PANORAMA, GALLERIES, AND ANNEXE.

Descending once more to the ground-floor, and proceeding to the central door on the south side of the building, the visitor is admitted into the temporary galleries which connect the main building with the Panorama, and that again with the Annexe. The construction of these, and the use of the Panorama for its present purpose, was not, we believe, included in the original plan of the Exhibition; but, when the number of exhibitors and the quantity of objects exhibited threatened to exceed the exhibiting space, the Imperial Commission was driven to seek new ways for providing what was wanted. They therefore took the Panorama (a building which for some years had been appropriated to the same purpose as Burford's Diorama in Leicester-square, and which had latterly been occupied by pictorial views of the battles of the first Napoleon) for exhibiting purposes; and, by building spacious galleries to connect that with the main building and the Annexe, an important amount of additional space has been obtained.

The galleries and the Panorama are for the most part filled with objects of Parisian art and industry; richly-decorated furniture, the best French carpets, silversmiths' work, and the choicest tapestry of the Gobelins manufactory and of Beauvais are here to be found in the most astonishing profusion—cutlery, musical instruments, and the thousand productions of the Faubourg St. Antoine. When we visited the Exhibition all this was in the most inchoate state, and we gladly seek the assistance of the writer in *Hogg's Instructer* once more:—"The great circular room called the Saloon of the Panorama, in the centre of the Junction Gallery, is the most striking portion of the Exhibition. The ceiling is composed of a canopy, richly painted, in green and gold, with a broad border of glass, which serves to admit the light; the walls are hung in the same style, but have nearly disappeared under the marvellous carpets and tapestries of the Gobelins and Beauvais, and the hardly less admirable products of the great house of Aubusson; together with magnificent pictures on Sévres porcelain, finished with all the perfection of the finest oil painting. Beneath the canopy is a raised circular platform, covered with crimson carpet, and surrounded by a double circle of tables covered with crimson cloth, on which are displayed two grand services of plate belonging to the Emperor, and the magnificent jars, vases, tazzas, urns, and table china, which have spread the fame of Sévres so widely through our little planet. In the centre of the platform, which is so large as to admit of the freest access to all the objects displayed there, rises an inner one, raised several feet above the outer circle, and upon this is placed a lofty octagon cage, containing the crown jewels and regalia. A broad dresser runs round the room, close to the walls, and upon it are displayed a variety of costly and magnificent products, placed here with a view to their better appreciation. The ante-chambers at either entrance of this beautiful room contain collections of antique potteries and models from Sévres; and specimens of the delicate table-ware, in white biscuit, thin as egg-shell, from the same establishment. Outside the saloon are numerous galleries, which will contain a mass of objects for which no room could be found in the Palace; and round one-half of its circumference is an elegant refreshment-room, hung with gay-flowered calico."

The Gobelins tapestry will bear the most critical examination, not merely as pieces of tapestry, but as works of art. An anatomist has informed us, that he went over the veins in the hand of the splendid figure of our Saviour (the gem of the Gobelins display), and found them all given with the nicest possible accuracy.

The Annexe (also called the *Galerie du Bord de l'Eau*), is a shed of immense length, built on the Cour de la Reine, along the Quai. It has been said that this, from its blue distances, reminds the visitor more forcibly of the Crystal Palace in Hyde Park, than any other part of the Exhibition. One half of this shed is fitted with machinery, and the other half with specimens belonging to that very multifarious class of objects called raw produce. We can not say much for the system, or want of it, upon which the contents of the Annexe have been arranged. Soap and perfumery, bells and clocks, coal and chemicals, are thrown together in hopeless and inextricable confusion. As an instance of this, we may state that Bennett's clock has Price's patent candles on one side of it, and Rowney's artists' materials on the other.

For all this, there is much to interest the visitor in the Annexe. The series of English iron manufactures, sent by the Board of Trade; the English agricultural series, works by the Colebrookdale company, stuffed birds from Guiana, metallurgic products, agricultural implements, apparatus for lighting and warming, mathematical and philosophical instruments,—all merit examination.

One of the most conspicuous objects in this part of the Annexe is the Canadian wood-trophy, formed of specimens of every sort of wood obtained in that wood-growing colony.

The western half of the Annexe is filled entirely with machinery in motion; and here the English visitor will have no reason to be dissatisfied with the efforts of his fellow-countrymen. Carding-machines, roving-frames, mules, and looms; lace-frames, round-frames, and all the ingenious mechanism of Manchester, Nottingham, and Bradford are excellently represented. Mr. Whitworth, of Manchester, exhibits his world-famous mechanical tools—those steam-planes and saws, and punches and

lathes, which make no greater account of hard iron than of the softest wood. Messrs. Platt, of Oldham, send a perfect series of machines used in cotton-spinning. Among other interesting pieces of mechanism, we may name Houldsworth's patent embroidery-machine, Nourse's sewing-machine, and a steam ribbon-loom, by Hart of Coventry. The Paris manufacturers send some mechanical tools of rare merit. Achard's machine for winding cotton, moved by electricity, is very curious. The series of Jacquard looms is (as was to be expected) very complete.

The driving-power is well applied, especially to the English machinery, owing to a system of application suggested, we believe, by Mr. Whitworth.

Having now completed our survey of the Palais de l'Industrie and its dependencies, we proceed to the

#### PALAIS DES BEAUX ARTS.

Up to this point the Industrial Exhibition in the Champs Elysées resembles its predecessor in Hyde Park; now we enter a division of it for which no parallel can be found, either in the enterprise of 1851 or in any previous industrial exhibition.

We believe that the English Society of Arts included within their original scheme the notion of inviting contributions to illustrate the contemporary status of the fine arts; but, whether from want of response from the artists themselves, or from a reconsideration of the question, it was, except so far as regarded statues and bronzes (used chiefly to decorate the building), ultimately abandoned. There seems, indeed, if we sound the depths of the question and appreciate fully the scope and purport of these industrial exhibitions, something incongruous in grouping the creations of high art with the productions of manufacture. To do so, degrades, as it were, the muses to the rank of upholsterers, and levels the creations of genius with the useful, but unpoetic fabrications of the mechanic. The Imperial Commission, by separating the two exhibitions, appear tacitly to admit this incongruity, and by the arrangements made for subscription and admission have treated the Exhibition of Beaux Arts as altogether a separate undertaking from that which we have just reviewed.

The building in which the exhibition of the Beaux Arts is held stands at the further extremity of the Avenue Montaigne. It has no architectural beauty, and is, indeed, nothing but a well-constructed and well-lit shed, of an irregular shape, and excellently adapted for the purpose of its construction. The entrance and exit doors are in a hollow semicircle, and the visitor passes through the turning wickets immediately into the vestibule of the building.

The interior of the building is divided into saloons, opening into each other; the paintings are grouped according to the nationalities of their artists; the statuary is placed together in a saloon apart from the rest; the water-colour drawings, engravings, &c., are mostly in galleries upstairs.

To give anything like a detailed criticism of the five thousand one hundred and twelve works of art brought together beneath this roof would fill (even if we were competent to perform the task) a dozen such supplements as these. We must content ourselves, therefore, with specifying a few of those works which, in our judgment, are most worthy of admiration, and give the names of the more celebrated painters whose works are to be found in the collection.

The salon at the extreme right contains the paintings sent by Great Britain. The English school contributes 233 oil paintings, 144 water-colours, 76 pieces of sculpture, 164 engravings, 26 lithographs, 7 specimens of chromo-lithography, and 128 architectural designs—total, 778. The collection of oil paintings includes many paintings which have already gained a reputation at the exhibitions of the Royal Academy, and by far the larger proportion have been sent from private collections, and not from the studios of the artists themselves. The following pictures will be recognised as old friends by the English connoisseur:—Ansdell's "Wolf-Slayer;" T. S. Cooper's "Cows in Osborne Park" (belonging to the Queen); C. W. Cope's "Wolsey at Leicester Abbey" (belonging to Prince Albert); Egg's "Buckingham Rejected;" Sir George Hayter's "Marriage of the Queen," and the "Trial of Lord William Russell," by the same artist; Herbert's "Lear disinheriting Cordelia;" W. H. Hunt's "Light of the World," "Lost Sheep," and "Claudio and Isabella;" Sir E. Landseer's "Sanctuary," with eight more pictures by the same artist; Leslie's "Uncle Toby and the Widow Wadman;" Maclise's "Ordeal by Touch;" Millais's "Order of Release," the "Dove's Return to the Ark," and "Ophelia;" ten good specimens of Mulready; Paton's "Oberon and Titania;" Stanfield's "Battle of Rovredo;" Stone's "Last Appeal;" Ward's "Last Sleep of Argyle," "Execution of Montrose," "South-Sea Bubble," and "Royal Family in the Temple;" Webster's "Cherry Seller," Mulready's "Wolf and Lamb," with eight more excellent specimens of the same artist. Besides those specified; there are other works by the same artists and many other artists of repute, not specified in the above list (such as Lance, Lee, Hirstone, Patten, Holland, Pickersgill, Goodall, Frost, Pyne, Firth, Eastlake, Redgrave, Chalon, Clint, Armitage, Solomon, and Roberts) are well represented in the collection.

That portion of the English display which has produced the most profound impression upon the French artists is unquestionably the works of the pre-Raphaelite school of Art, as represented by Hunt and Millais. The art-critics of Paris praise these in the most unmeasured terms; and one of the most distinguished of the fraternity, M. Théophile Gautier (now of the *Moniteur*) consecrated the entire of one of his elegant feuilletons to the praise of Hunt's "Light of the World" and Millais's "Ophelia." Sir E. Landseer has also excited the most intense admiration by his unrivalled animal painting, and Mr. Paton's "Oberon and Titania" has been more than once singled out for very high eulogy.

The English painters who have done the most towards convincing the French artists themselves (crystallised as they were in their own conceit, and fixed in their mistaken idea that Great Britain had no school of art), are perhaps Landseer, Herbert, Ward, and Mulready. The extraordinary versatility of the latter painter has caused no little surprise; and it has even been stoutly maintained that he is two painters instead of one. If the reader will contrast "Blackheath Park" and "The Bathers" with "The Wolf and the Lamb," he will at once understand the meaning of this. The

latter picture has excited the greatest enthusiasm among the French artists, only second, perhaps, to that which has been accorded to Landseer's "Sanctuary." Webster's "Game at Football," and Leslie's "Pope courting Lady Mary Wortley Montagu," are also in high favour.

Upon the whole, we think that Englishmen have great reason to be satisfied, not only with the way in which their national school of art is represented, but also in the position which it occupies in this great international concourse. It is true that, by the liberality and enterprise of private collectors, some of the best pictures of modern times have been sent over; but that may be said of all the other collections, and perhaps of France more than of England.

The names of G. Cattermole, H. Weigall, Corbould, Nash, J. F. Lewis, Chalon, Thorburn, Sir W. Ross, W. Hunt, Fielding, F. Tayler, and G. Tripp, are sufficient guarantees for the excellence of the water-colour display. Here, too, the French have been greatly taken by surprise. E. H. Baily's "Eve at the Fountain" and "The Morning Star;" a "Hunter and Dog," by Gibson (belonging to Lord Yarborough); "Ruth Gleaning," by Gott (belonging to Lord Ellesmere); five subjects by Macdowell; the same number by W. C. Marshall; three lovely pieces by J. Durham; Spence's "Highland Mary;" two little pieces by Thorneycroft; and Mrs. Thorneycroft's bronze bust of the Queen; Sir R. Westmacott's "Nymph preparing for the Bath" (belonging to the Earl of Carlisle); "Homeless Wanderer" (belonging to the Marquis of Lansdowne); and "Sleeping Child" (belonging to Lady Dunmore); and three beautiful pieces by R. Westmacott, junior, are to be found among the most remarkable objects in the Salon of Sculpture.

In the division of wood-engraving we do not seem to be quite so well represented as we might have been. The collection of architectural designs contains drawings by Sir Charles Barry, Decimus Burton, Owen Jones, Sir Joseph Paxton, and Messrs. Smirke, Tite, and Digby Wyatt. Mr. Owen Jones's contributions consist of two studies of colour for the Court of the Alhambra at the Sydenham Crystal Palace, and Sir Joseph Paxton's views of the same building. In Sir Joseph's exteriors the landscapes have been executed by J. D. Harding.

The French collection contains not less than 2712 works of art—in other words, considerably more than one-half of the objects exhibited; England and France together contributing nearly two-thirds of the entire. This total is divisible as follows: Painting, 1866; Sculpture, 376; Engraving, 192; Lithography, 99; and Architectural Design, 182. Owing to the size and importance of the works, the French division occupies considerably more than half of the exhibiting space upon the walls. M. Ingres, the great anti-colourist historic painter, the pupil of David, and the abhorred of the romantic school, has a salon entirely consecrated to his works; and so has Horace Vernet. M. Ingres exhibits forty *tableaux*, some of which are the finest and most celebrated of his works. Twelve of them are portraits. The "Saint Symphorien," "Vœu de Louis XIII," "Apothéose de l'Empereur Napoléon I," "Naissance de Venus Anadyomène," "Odalisque couchée," and "Jeanne d'Arc," are among those most prized by those who admire the style of M. Ingres. To appreciate that style requires an utter indifference to the beauties of colour; and by some of his most vehement opponents, this painter has even been denied the power of drawing accurately. "I defy," cried a hostile critic before the "Odalisque couchée"—"I defy that boneless doll to stand upright." As the question was not susceptible of proof, it has been suffered to remain where it was.

Horace Vernet, himself the founder of a school, is less pretentious than the pupil of David. He exhibits only twenty-two works, and his salon is proportionately smaller. It is true that some of the pictures are of gigantic dimensions, such as "La Smala," which occupies one whole side of the salon. It is impossible to imagine a greater contrast than between the painter whom we have just quitted and Horace Vernet, who is the very poet of colour. With what a pleasant sensation does the eye rest upon those bright and refreshing tones after the sullen and sombre gloom of the great historic painter. It is like a look upon nature after a bad fresco. Doubtless many visitors will have seen the greater part of the *chef-d'œuvre* collected in this salon upon former occasions: the "Smala," for instance, has been for years one of the attractions of Versailles; but, even if that be the case, to us it seems that such master-pieces gain new beauties by being brought together, because to the admiration with which we recognise the manifold beauties of such works there becomes superadded a feeling of affectionate reverence before the full genius of the master mind that created and inspired them. Horace Vernet is a painter of whom France has reason to be proud; and she is proud of him. They call him the Raphael of the soldier.

The "Smala" is not only the greatest work in the salon, but it is the greatest work in the Exhibition, and the greatest work that its painter ever accomplished. What drawing! What colouring! What grouping! What nature! and what art! How truthful are the bronzed faces of the French soldiers in the foreground of the picture. An anecdote is told respecting this which redounds as much to the honour of the painter, as a man, as his work does to his glory as an artist. While painting the "Smala" he was at great pains to select the best and most characteristic models. Where so likely to find them as among the brave soldiers of the African army. One day, Louis-Philippe was in the studio admiring the progress of the work. An old soldier, whose face was bronzed with heat and gunpowder, drew his attention, and he commented upon it with admiration.—"Your Majesty," said Vernet, "I know the man; for twelve years he fought bravely in Africa." "Did he so?" replied the King; "I see he has the cross of honour." "Ah!" said the painter, "that is a mistake of mine; he has no cross, I must paint it out." As he seized his brush for that purpose, Louis Philippe smiled, and laid his hand upon his elbow. "Why spoil your picture, M. Vernet? The better way to repair your *unintentional* mistake will be to give the soldier a cross." And the soldier had it. One figure in the picture is a portrait with which the original has no such good reason to be satisfied—the Jew running away with the money-bags. This is a portrait of the elder Rothschild. The story is, that the old banker had long importuned Vernet to paint his portrait, and that the latter took this method of fulfilling a hasty promise which he had made to do so. Certainly, the expres-

sion of cowardice, mixed with the meanest and most insatiable love of gain, may be truthful, but it is by no means flattering. Among other remarkable pictures in the Vernet Salon, is "La Barrière de Clichy, ou la défense de Paris en 1814," founded on a scene which actually took place during the attempted defence of Paris. Marshel Moncey is supposed to be giving orders to the *chef de bataillon* Odiot to prevent the Russians from gaining possession of the Ascent to Montmartre. Among the other actors in the scene are Marguerite-Dupaty (a literary man of the time), Charlet, and Horace Vernet, the painter himself. "La Bataille d'Isly," Judith et Holopherne," "Rebecca à la Fontaine," "Jemappes," "Valmy," all are full of life, spirit, and genius. Indeed, every picture in the salon challenges and deserves the admiration of the visitor.

Rosa Bonheur, whose picture of the "Horse Fair" has lately made such a sensation in London, has but one picture at the Exhibition, "La Fenaison" (2587), in which the jolly saturnalia of haymaking is well depicted. This is a later work than the "Horse Fair," which was painted some time ago, and we must say that we prefer the elder picture. Her father, Auguste Bonheur, has two pictures (2585, 2586\*). Paul Chenavard, a pupil of Ingres, who is now engaged in decorating the Panthéon, has nineteen historical tableaux, all destined to form part of the series which he is executing for that purpose. Decamps, the witty, the natural, the graphic, has not less than fifty-one pictures exhibited. His collection attracts the eye and pleases the sense of all who admire true genius, and grace wedded to the most genuine humour. Eugène Delacroix, another giant of the historic school, has thirty-five pictures, most of which are grand tableaux. Some of the biblical subjects are magnificently treated; other subjects, taken from our literature, will interest the English visitor. From among these last we may cite the "Murder of the Bishop of Liege" (2925), from Scott's "Quentin Durward;" "The Giaour" (2927); "The Prisoner of Chillon" (2928); two pictures from "Romeo and Juliet" (2934-5); "Hamlet" (at the "Alas! poor Yorick!" position) (2936); and "Don Juan's Shipwreck" (2937).

Théodore Gudin, the great marine painter, exhibits twenty-five pictures. Shipwrecks, burnings by sea, fishermen, catalans and smugglers, storm-lashed waves, and the moon shining over summer seas, such are the materials with which he deals. The "Burning of the Kent Indiaman" (3222) is a picture of great merit, and would attract attention, did not its subject challenge the sympathies of every Englishman. "Smugglers on the Coast of Aberdeenshire," (3226), and "Lord Byron on the Bridge of Balgowie," (3228), are subjects also connected with these islands.

The four pictures by Meissonier, "Une Rixe," "Les Bravi," "La Lecture," and "Joueurs de boule sous Louis XV." (3660 *et seq.*), should be very carefully examined.

Vinchon's grand historical tableaux are majestic and attractive. "Martyrs sous l'Empereur Dioclétien," (4187), "Épisode de l'Histoire de Venise," (4188), "Enrollement volontaires, 22 Janvier, 1792," (4190), and the splendid picture (4192), which represents Boissy-d'Anglas, President of the National Convention, braving the fury of the republican mob who had invaded the Hall of Assembly—all these are well worth examination.

Doubtless there were many other artists in the French collection whose works deserve admiration, and upon whom, did our space permit us, we should wish to enlarge. It is time, however, that we should hasten on to the few remarks which we have to make upon the other schools exhibited.

The Belgian collection is particularly good—national in its subjects, and exhibiting the strictest devotion to Nature. The Belgians certainly prefer to paint what they see and know to those mysterious and ideal topics behind which ignorance and clumsiness too often shelter themselves. There is De Block's "Sortie d'Ecole" (279) for instance, a picture almost worthy of Herbert. M. Alexandre Francia seems to have a mania for English subjects, judging from his "Pêcheurs de la Côte de Kerry," and "Embouchure de Tamise" (323-4); both good pictures. Hamman's "Christopher Columbus discovering America," and "Adrian Willaert's First Mass" (340-1), should be examined; also Robbe's "La Campine"—a fine landscape with cattle; also some splendid touches of Nature by Alfred Stevens, of Brussels (407 *et seq.*).

With the Spanish display we have been disappointed; one is apt to get tired of even saints and cathedrals. Lopez, one of the greatest of Spanish portrait-painters, gives us portions of the royal family, dressed up with great variety.

583. Portrait of S. A. R., the Princess of the Asturias, in Andalusian costume.  
584. Portrait of the Nurse of S. A. R., the Princess of the Asturias, in the costume of Pasigia.

His brother seems engrossed with the same delightful class of subjects.

585. Portrait of S. M. Don Francisco d'Assis, in the costume of the Toison d'Or.  
586. Apotheosis of the Son of Isabella II.

The Dutch remain faithful to their old subjects—bumpkins, effects of light, and sea pieces; but in these they are pre-eminent. Take, as an instance of the perseverance with which the Dutch painters work out any problem in their art, three remarkable pictures by M. Kiers. "Interior of a Dutch House—Effect of the Lamp" (1562); "A Painter in his Studio—Effect of the Lamp" (1563); "A Dutch Lady Reading the Bible—Effect of the Lamp" (1564); and in each case the effect of the lamp is treated with consummate art. Sea-pieces by Schotel (1594-5), by Louis Meyer (1580-1), and by Waldrop (1607-8), are to be named among the best pictures in the Exhibition.

We have now come to the end of our notes upon the Fine Art Exhibition; and if we had not, we must certainly have arrived at the limits of our readers' patience. We shall therefore bring our observations upon this branch of the subject to a close, leaving the visitor to accept or reject such remarks as we have offered, and to pursue the yet more agreeable task of appreciating for himself.

\* We have given the numbers of the works occasionally, in order that the reader may find them easily. Where the pictures named are parts of large divisions, it is not necessary to do this.

## CONCLUSION.

AFTER a careful survey of the Paris Exhibition, we find no difficulty in coming to the conclusion that, in spite of all the hindrances with which it has had to contend—the unpropitious state of foreign politics—the indifference of some, and the undisguised hostility of others—it nevertheless offers no exception to the general rule of advance and improvement which the history of all former industrial exhibitions has established. There can be no doubt that, for all the real purposes of a competitive exhibition, it surpasses the Great Exhibition of 1851.

In order to test this, let us take a few of the more prominent divisions of industry and compare the relative number of exhibitors which have illustrated them in the two exhibitions.

This done, the result is, in *every instance*, in favour of the Paris Exhibition. The entire number of exhibitors shows a surplus of from three to four thousand over those who contributed in 1851, and that without including the Fine Arts; but, in the catalogue of 1851, many objects properly belonging to the Fine Arts were included in the sum total.

At first sight the visitor will have great difficulty in realising the truth of this superiority, and it will need some little reflection and something beyond a merely superficial examination to convince him of it. His memory, filled with recollections of the magnificent spectacle presented by the Crystal Palace; its great extent, apparent at once; its mazy, fairy-like vistas; the picturesque effects of its groups of white statuary thrown up in relief by masses of bright foliage; its crystal fountain; and its decorative courts (not strictly within the scope of an exhibition)—will not easily believe that the comparatively insignificant Palais de l'Industrie, with the temporary sheds thereto adjoining, really contains a better assortment of manufactures, a collection which better illustrates the present condition of the useful arts, than anything that has been before attempted.

Let the reader refresh his memory, by reference to the reports of the juries, as to the manner in which the Great Exhibition of 1851 illustrated the following divisions:

Silks.	Bronzes.
Woollens and worsteds.	Carpets and tapestries.
Embroideries and lace.	Philosophical instruments.
Glass and ceramics.	

And then let him examine these classes as represented in the Palais de l'Industrie. Incredulity cannot survive that experiment. In machinery only can the Exhibition of 1851 claim a decided advantage over its successor.

Some collections there are in the Paris Exhibition which are of such surpassing excellence that they seem of themselves to give a stamp to the whole. These are the splendid display of Lyons silks; the Swiss embroideries; the laces of Valenciennes, Annecy, &c.; the English porcelain; the French glass and porcelain; the Gobelins tapestry; the broad cloth of Sedan; the merinos and worsteds of Rheims; the bronzes and ornoumou of Paris; and the small arms and cutlery of Liège and Solingen. These collections, we will venture to say, excel anything of the kind ever brought together before. The Glasgow muslins, and English cotton series, though excellent in their way, are not equal to what was exhibited in 1851.

Many other collections are of great merit, such as the Vienna silks, Belgian cloths, cottons from Tourcoing, Roubaix, and Mulhouse; yet we feel that we have not enumerated one half of the sections which might be singled out for special praise.

How is it that, amid all this excellence, England alone occupies a position unworthy of her—totally incommensurate with her known merits and capabilities? Let her manufacturers answer the question—the facts speak for themselves. As a nation, we have not been niggardly; for Parliament voted 50,000*l.* to be applied for the purposes of this Exhibition, and we have no doubt that the uttermost farthing of that sum has been expended. The Board of Trade, too, has provided at its own expense one very costly series illustrating the Iron Trade of the United Kingdom; and also a perfect collection of its agricultural produce. If anybody has been backward, the manufacturers have been.

The arts and manufactures of Great Britain are represented at this great concourse of nations by only two thousand names. How poorly some of the most celebrated branches of English industry are illustrated may be gathered from that fact alone. Descending to particulars, we find coach-making represented by thirteen exhibitors; machine-making, for the cotton, silk, flax, and woollen trades by twenty-eight; manufacture of the precious metals by nine; of plated goods, by two; of bottle-glass, by two; of crystal, by two; of Bradford goods, by three; of Witney blankets, one; of Welsh flannels, one; of Spitalfields silks and velvets, one; of Coventry ribbons, one; of Macclesfield silks, two; and of Nottingham hosiery, two. It is true that some of these exhibitors have sent good displays; but that does not answer the end of the exhibition, which is not that of a mere bazaar, but to illustrate by comparison relative excellence of every description.

The French, on the other hand, seem to have spared no effort to render

their display worthy of them. They have supplied quite one half of the Exhibition, though they do not occupy quite one half the space. In textile fabrics alone (Classes 19, 20, 21, 22, and 23) they have upwards of two thousand one hundred exhibitors, which is more than all the English display put together. In silks (the greatest branch of their industry) they have 508 exhibitors; whereas we, in 1851, with Macclesfield, Derby, Coventry, and Spitalfields, all doing their best, could only muster *sixty-seven exhibitors*. The visitor to the French Exhibition need only traverse the north gallery from one end to the other in order to convince himself that the French manufacturers have not sacrificed sufficiency of display to an ostentatious desire to have numbers on their side. Both the Prussians and the Austrians considerably excel us in their display of silks. While mentioning this class, we wish to point out one important respect in which the present Exhibition has made a considerable advance beyond that of 1851; we refer to the illustration of preliminary processes both in this and other classes. The Silk Jury in 1851 made it, indeed, a special matter of complaint that cocoons and thrown silk were not more plentifully exhibited; admitting, however, in favour of France, that she "alone had responded heartily to the invitation." What is the consequence? Why that France supplies a hundred and seventy-two exhibitors to illustrate the preparatory processes, and Great Britain and Ireland *exactly two*.

Turn we now to the cotton trade—England's own specialty. Here we are somewhat at a loss to ascertain how many English exhibitors there really are; for the Manchester manufacturers, for some reason or other best known to themselves, have massed themselves under one head as the "District of Manchester and Salford;" the Catalogue states that this generic head represents sixty distinct species. Taking that to be the case, Lancashire, Yorkshire, Lanarkshire, and Renfrewshire, with all their endless varieties of manufacture, have managed to scrape together *ninety-seven exhibitors*. France has four hundred and ten, and the display of fine spinning is beyond all praise. In woollens and worsted the same disparity is manifest, and in flax and hemp goods. Of course, we remember that the French are upon their own ground, and are naturally more numerous; but that is not sufficient to account for this enormous disparity between neighbouring nations, especially when we consider the facilities of transit afforded to exhibitors by the Governments of both. We would earnestly wish to avoid the imputation of being illiberal, of flying into extremes, above all, of being unpatriotic; but the dilemma is inevitably forced upon us, after a careful and dispassionate consideration of the Paris Exhibition (even in the imperfect state in which it was when we left it), either that English manufacturers have not improved since 1851, or they have not cared to show it. If the former be true, that great national effort was a piece of ostentation as useless as the Pyramid of Cheops; if the latter, how great must be the pride of the manufacturers, how much greater still their folly.

Upon the French, on the other hand, the lessons of 1851 have not been thrown away. Their cotton spinning and manufactures have improved to an extent perfectly marvellous, and the Lancashire gentlemen would do well to ponder over what is being done in northern France and the banks of the Rhine. The superlative quality of the Tarare muslins has long been known and recognised; but it is something new to see domestics, calicoes and jacquets of the very first quality from France. Besides this, in 1851 the woollen jury pointed out the superior surfaces and finish of the West of England broad-cloth. Let any one who has examined the cloths of Sedan and Elbeuf say if that superiority is now exclusive. Would that we could assert that the Bradford weavers had learnt equally well how to imitate the glossy softness of the Rheims muslins.

Englishmen have this important truth to learn, that, if they would keep pace with the onward march of improvement they must expect not only to teach, but to be taught. Free trade in goods is only half free trade; there must also be a free trade in ideas. May this, among other great truths, be inculcated by the French Exhibition.

The display in the Champs Elysées has none of those merely ornamental features with which the Great Exhibition of 1851 abounded. Here is no Fine Art Court, or Medieval Court; the aim and intention of the whole is to instruct rather than to amuse—or rather, to instruct first and to amuse afterwards. But for all that, it cannot be denied that there are some fine *coupes d'œil* which are worthy to be compared with anything in the Crystal Palace. The gorgeous spectacle in the Panorama, and the long vista of the Annex, are instances of these. We think, however, that the Imperial Commission have done wisely to make the "pride of the eye" a minor point of consideration in their plans. If the English Exhibition had one fault more conspicuous than another, it was in making their industrial tournament too much of a pretty show. Whenever the richest and choicest creations of industry are grouped together, there *must* necessarily be great beauty both of form and colour; but to make display the prime object is sadly to misconceive the utility of such events. But so we live and learn; and we have no doubt that if, when the brazen gates of war are shut once more, our Queen shall see fit to inaugurate the new reign of Peace by another Temple to her beneficent arts, it will far excel the present doings in the Champs Elysées both in plan and execution—and that from nowhere shall we obtain more powerful aid in effecting this than from France herself.